

Create 20 step-by-step projects with 25 techniques!



Honeybee bracelet p. 36



Wire ring p. 26



Bobbin bead p. 78

June 2010
Issue 97

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**Make jewelry
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Treat an
art bead as a
masterpiece

p. 29

**Project
PLUS**

**Stitch a
beautiful
bracelet and
necklace
3 ways** p. 44

Clasp a
**St. Petersburg
bracelet** with
a pretty burst
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flower power
rings** p. 40



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*Shown here: Maggie Roschlyk's right-angle weave
frame and herringbone rope complement
Kristen Frantzen Orr's glass bead, p. 29*

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FULLY TEST
OUR
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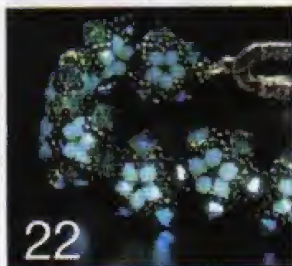
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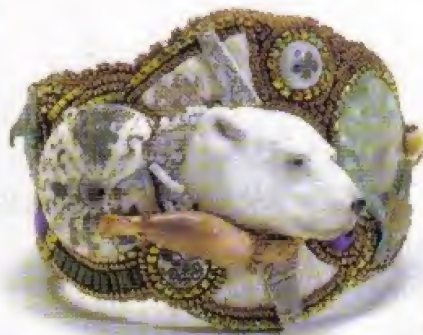
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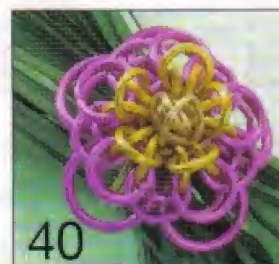
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Kinda Kachina

From early on, Tera Belinsky-Yoder has been fascinated by beads. Her curiosity was stirred by her grandmother's collection of beads and buttons, and she began working on a bead loom when she was 8 years old. About six years ago, she learned that a favorite pair of earrings was actually vintage art glass, so she signed up for a class at Des Moines Art Center, and has been making beads since then. She works at the torch full time in her home studio, turning out funky, fun, and colorful beads. E-mail Tera at tera@beadgirlbeads.com, or view more of her work at beadgirlbeads.com. Necklace designed by Anna Elizabeth Draeger.

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FREE online

Watch a video demonstrating chain maille at BeadAndButton.com/videos. See What's new on the Web, p. 12, for more details.

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From the Editor

NOTHING SAYS SUMMER LIKE JUNE. THAT'S why we've outfitted this issue with lots of fun, summery jewelry for you to make and wear. Among our most seasonally inspired projects are CJ Bauschka's clever peyote mirror bezels in tasty citrus colors, p. 52; Barbara Klann's honeycomb-and-bee bracelet, p. 36; a pretty flower-and-vine necklace stitched in multiple techniques by Shirley Lim, p. 69; colorful jump ring flower-petal rings by Amanda Shero Granstrom, p. 40; and quaint herringbone bud earrings by Judith Golan, p. 48.

You won't want to miss our June projects by these well-known designers, either: our own Anna Elizabeth Draeger, plus Heidi Kummli, Lilian Chen, and Maggie Roschyk. And, you'll love the lampwork by Sara Sally LaGrand in our profile, p. 62, and by Kristen Frantzen Orr in Maggie's cover-story project, p. 29.

Turn back a page to our Welcome section to see everything you can make for an entire season's wardrobe.

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NEW RELEASES

Find our books and special issues in the Kalmbach Bookstore at kalmbachstore.com and in shops and stores near you!

The Absolute Beginners Guide: Stitching Beaded Jewelry

You'll want to read this new book about bead stitching as Lesley Weiss walks new beaders through the stitches, beginning with the easiest. More than 25 projects are included, plus a comprehensive explanation of materials and tools. Projects include peyote, crossweave, square stitch, right-angle weave, daisy chain, ladder stitch, herringbone, brick stitch, spiral rope, netting, and St. Petersburg chain techniques.

Your Seed Bead Style: Accents, Embellishments, Adornments

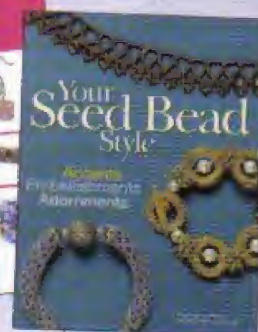
Twenty-seven beautiful designs make up this collection of handmade jewelry by different contributors. The jewelry is arranged in categories for easy browsing: crystals and glass, pearls and shells, metals, gemstones, and fiber. All of your favorite techniques are represented, too, from peyote stitch to herringbone, plus less-well-known techniques including Russian snake stitch and tatting.

Metal Clay Rings: Silver Jewelry Inspired by Nature

Rings are perfect for focusing on a favorite medium. You can practice a variety of skills and complete several pieces relatively quickly. Irina Miech's new book, *Metal Clay Rings*, allows you to do both. Her striking rings range in style from feminine to chunky. The 36 designs are divided among easy, intermediate, and challenging skill levels, so you can continue to learn beyond the basics.

Bead&Button Guide to Easy Jewelry Designs

Order *Bead&Button*'s new *Guide to Easy Jewelry Designs*, including Diane Fitzgerald's six-part series about jewelry design, six new projects, and favorite designs from the magazine and *BeadAndButton.com* — 25 projects in all. You can preorder this new special issue now and receive it in August. You won't want to miss this opportunity to make the cover necklace — an exclusive new design by Diane.



SPECIAL ISSUES

Find all of the projects from *VintageStyle Jewelry* and *Beadings Basics: Right-Angle Weave* as separate downloadable PDFs at *BeadAndButton.com*. Search Ann Dee Allen's posts in the Editors' Blog at *BeadAndButton.com/blog* for links to each project.

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Letters

Magical Monday

I hate Mondays! But today, when I left for work, I found *Bead&Button* in my mailbox and it gave me the energy to start a new week with a smile on my face! And, the February issue is really great. I like herringbone stitch, so I fell in love with "Layered loops," p. 40, and "Herringbone bracelet," p. 24. I am now thinking about the future project I will make.

Alena Havrdová

Ústí nad Labem, Czech Republic

Beadpunk leads to claypunk

"Get Beadpunk'd" in the February 2010 issue, p. 34, inspired my niece and me to take beadpunk to another level — claypunk. We combined ideas from beadpunk and steampunk and used a clay base. The projects turned out great! The hardest part was taking apart old watches for components. Thanks for the inspiration.

Tonya McCollum

North Tonawanda, N.Y., U.S.

A hint for advertisers

Every issue of your magazine has given me inspiration and helped me to enjoy the art of beading. I also look forward to checking online for resources. I wish, however, that wholesale advertisers would identify themselves as such in their magazine ads.

Marge Zitnik

Berea, Ohio, U.S.

Correction

We printed a mistake in the instructions for Annette Mackrel's "Multiple choice" necklace on p. 32 of the April 2010 issue. In step 5, the directions should read: "Repeat steps 2 and 3 (figure 3) and step 4 (figure 4) until the rope is the desired length . . ." We apologize for any inconvenience the error may have caused.

Products

Crystal Mosaics stylize the natural look

Just when we've seen almost everything, something new comes along. CRYSTALLIZED™ - Swarovski Elements' Crystal Mosaic beads are a unique combination of the organic and the elegant. Multifaceted for a kaleidoscope effect, these mosaics add new possibilities to jewelry making and can be combined with many other elements, from crystals to pearls. The colors are versatile and understated. Swarovski's line features seven components, from cabochons to briolettes, pendants, and drop beads. Pictured are a 50 mm Pegasus Pendant in Mosaic Purple Opaque, 21 mm Mosaic Amber Opal Polygon Drop, 13 x 24 mm Mosaic Sand Opal Galactic Bead, 39 mm Mosaic White Opal Galactic Horizontal Pendant, 18 mm Mosaic Pacific Opal cabochon, and 18 mm Mosaic Sand Opal Briolette Bead. Swarovski recommends using nylon-coated wire for Crystal Mosaics' sharp-edged holes.



Pendants for humanity

Bronwen Heilman has introduced a collection of pendants and earrings made from recycled Habitat for Humanity nails. Each nail pendant features a unique, colorful flame-worked bead, which is attached to the hammered nail. Bronwen has large-hole recycled-glass spacer beads available, too. Visit her Web site at bronwenheilman.com to learn more.



Tips



Try caps as containers

When stitching projects with many colors, number metal bottle caps and place them on a magnetic strip. Sort the number of beads you need and put them in the caps. As you work through your pattern and use up beads in each cap, remove the cap. You can visually track your progress this way.

Laurie Silva

San Bernardino, Calif., U.S.

Jump-start herringbone stitch



I found a way to start flat herringbone stitch without a ladder stitch base. String a stop bead, the first row of beads for your project, and then another stop bead. Stitch back through the first row of beads. Work in herringbone, keeping proper tension. When you have completed your herringbone section, remove the stop bead on the tail. Pull the tail from the first row, and remove the other stop bead. If you lose tension, stitch back into the beadwork using the tail.

Kassie Inman

Asheville, N.C., U.S.

Make a kumihimo connection

Instead of wire-wrapping the end of your kumihimo braid as outlined in *Bead&Button's* October 2009 Stitch Workshop, p. 18, try a different method. Cut a length of heavy beading wire, such as .019 in. (.48 mm) Accu-Flex seven-strand wire. String eight strands of beads on the fiber of your choice. Tie the ends of the bead strands in an overhand knot around the wire, and put a stopper on the wire. When placing the strands on the disk, bring the beading wire up through the middle of the disk,

and work the eight strands around it. When you've completed your braiding, tie the strands in an overhand knot around the other end of the wire. Dot the knots with glue, and trim the fiber tails. You're ready to add cones and a clasp to finish your project.

Stephanie Bergeron

North Palm Beach, Fla., U.S.

Fuse fabric to foundation

The next time you design a bead-embroidered cuff, select a piece of fabric for your foundation. Use double-sided fusible interfacing to fuse the fabric to Lacy's Stiff Stuff. You don't have to dye or color the Lacy's Stiff Stuff, plus you can incorporate the fabric design into your beadwork if you wish.

Holly Sieck

Indianapolis, Ind., U.S.



Secure your caps for bezels

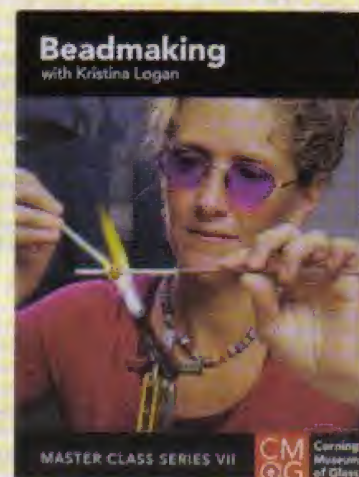
Here's a tip for preventing finger

smudges on foil-backed cabochons. Stabilize your cab above the surface of your work area by placing it on a small, balled-up piece of putty-type adhesive. You have a temporary, reusable holder for your cab and can wash any faint residue of the adhesive off the cabochon with a little soap and water.

Kim Spooner

Westborough, Mass., U.S.

Review



Beadmaking with Kristina Logan

The Corning Museum of Glass has released a new 30-minute DVD as part of its master class series. Kristina Logan is profiled as she demonstrates forming glass beads at the torch, finishing the beads by cold working, and incorporating her beads and silver metalwork into jewelry. She discusses the use of color, reflects on her personal approach to flameworking beads, and touches on cultural influences in the history of glass beads. You can find the DVD at glassmarket.cmog.org. – Ann Dee

Bend and shape bead caps

If your bead cap is a little too big, use chainnose pliers to gently bend each point on the cap inward until the cap fits your bead snugly. I like the "squared-off" look of the bead caps I've sized this way.

Deborah Wright

Pembroke, Maine, U.S.



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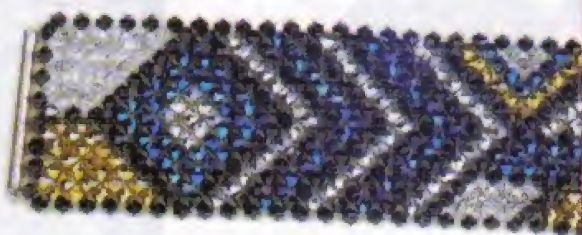
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Free pattern

Download Linda Landy's "Frank Lloyd Right-angle bracelet" pattern at BeadAndButton.com/patterns, available May 1.



Subscriber pattern

Magazine subscribers: **Download** Ellen Friedenberg's "Scottie" bracelet pattern at BeadAndButton.com/patterns, available June 1.



Subscriber extra

Magazine subscribers: **Download** instructions to make Karen Rakoski's embroidered flower pendant at BeadAndButton.com/subscriber, available May 1.



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Download instructions to make Samantha Mitchell's crystal pendants bracelet at BeadAndButton.com/freeprojects, available June 1.

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Go to BeadAndButton.com/videos to watch a video that shows how to assemble Wendy Hunt's chain maille flower bead enclosure featured in "Link it up," p. 76.



PLUS

Magazine subscribers: Find out how the editors design Spotlight jewelry at BeadAndButton.com/spotlight.



• Ask Anna your beading questions. Associate Editor Anna Elizabeth Draeger answers beading questions at BeadAndButton.com/AskAnna.



• Get beading design tips, advice, and more from Maggie Roschky in her blog, Maggie's Musings, at BeadAndButton.com/MaggiesMusings.





Tear of Joy

This necklace is part of my collection called *The Pieces of Colorful Dreams*, which began with a set of focals in the colors of the rainbow — in this case, rough-cut blue glass. The collar is stitched in tubular peyote and is 17 in. (43 cm) long. It has 15" nickel-plated and glass Japanese seed beads.

Alla Maslennikova
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Almond Branches

This bracelet was inspired by the painting *Almond Branches in Bloom*, one of my favorite works by Vincent van Gogh. For the circles, I used beaded backstitch to embroider Czech 11° seed beads on thick fabric. I then used right-angle weave to connect the circles for my 8¼ x 1¾-in. (20 x 4.5 cm) bracelet. For the toggle closure, I chose bead netting and herringbone stitch. Besides seed beads, I opted for 4 mm round beads in the closure and connections.

Tamara Lazaridou
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You Drive Me Insane

At the time I was making this piece, my cat Katyusha was ill, and beading helped alleviate my worries. Katyusha recovered, and I ended up with a pretty necklace, which I named with her in mind. The peyote and brick stitch spirals are from a design by Lisa Olson Tune. I developed my own technique for the three-dimensional peyote stitch flowers. I used 11° Japanese seed beads, Czech pressed-glass beads, and Caribbean pearls to make my 14¼ x 6¼-in. (36 x 15 cm) piece.

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Your Work submissions:

We're always looking for new works of bead art from our readers! Send a 300 dpi digital image of your work, a description of the work, and all of your contact information to editor@beadandbutton.com. If your piece is selected, we will ask you to loan it to us to photograph.



Aurora

Beadwork artist Sherry Serafini inspired me to add bead embroidery to my micro macramé work, and I'm happy that I did. I started with Laura Mears' porcelain figure *Aurora, Goddess of Dawn*, and used 11° and 15° seed beads, freshwater pearls, jade, jasper, and CRYSTALLIZED™ – Swarovski Elements to bring everything together. Once I started working, the pattern took on a life of its own.

Jeanne Wertman
North Canton, Ohio, U.S.
bobbinejean@aol.com



Dew Drop Fairy cuff

The moment I found the tiny fairy, I knew that I had to create a beaded garden for it. I used bead embroidery to secure an assortment of glass beads as well as Lucite, sequin, and paper flowers to Lacy's Stiff Stuff, which I whip stitched to lavender Ultrasuede. The fairy trinket is glued onto the surface. My cuff is 7½ x 1¾ in. (19.1 x 4.4 cm).

Merle Berelowitz
New York, N.Y., U.S.
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Found objects meet bead embroidery

Make your own found object cuff, p. 56

Miniatures, toys, and ephemera take center stage in your jewelry designs.

by Heidi Kummli



Fortune Teller won second place in the 2009 Bead Dreams objects category.



My cuff *Road Trip* incorporates miniatures from my grandmother's collection.

I have a habit of collecting small, funky objects that I enjoy looking at. Apparently it runs in the family — I recently inherited miniatures my grandmother collected. With all those tiny treasures, I decided to incorporate them into my bead-embroidered jewelry. The resulting pieces tell a story that beads alone never could.

But there's even more to the story than meets the eye. If you want to add found objects to your bead embroidery, behind the scenes you may have to saw, drill, glue, or even tie down the items. Intimidated? Don't be! Here are some tips and tricks to help you take something old and forgotten and give it new life in embroidered jewelry.

The search is on!

If a relative hasn't gifted you with a stash of found objects, not to worry. You can gather old treasures from all over. Thrift stores, flea markets, and eBay are great

sources, as is your mother's old jewelry box. I even find rusty washers and bottle caps along the road. Plastic animals from the toy store are fun and easy to cut. Also, gemstones and cabochons bring color and class to your work.

Making the cut

Once you have an assortment of found objects, you may need to alter them to make them easier to attach. In my first found object piece, *Road Trip*, I wanted to use an old toy car. Since it was a three-dimensional object, I needed to create a "flat" side to attach to a cuff bracelet. I decided to saw the car in half



and at an angle so it would pop out as if it were coming right out of the bracelet.

I also used sawing to incorporate a miniature cup and frog-and-fish ojime bead into *Fortune Teller*. I cut the cup at an angle, and I cut the ojime bead in half.

For both of these projects, I used a jeweler's saw to make the cuts. I recommend using a vise to hold the object in place; I put self-adhesive Velcro on the vise so as not to scratch the object. On the other hand, you can easily cut some items such as polymer clay or plastic without a vise.

To learn more about using a jeweler's saw, read Michael David Sturlin's article "Practice sawing patterns: Template of sawing exercises for beginner jewelry makers" in the November 2009 issue of *Art Jewelry* magazine or at ArtJewelryMag.com.



Say what?

As I mentioned before, using found objects in your bead embroidery allows you to tell a story like never before. So give your jewelry a message!

Perhaps you want your piece to celebrate the birth of a child. At left, I combined baby-themed minia-

tures and a shard from a broken teacup. I added a carnelian cabochon to carry the color in the red rocking horse and a turquoise cab to bring out the cool colors of the shard.

Or maybe you don't have a story to tell so much as a bunch of really cool stuff. If that's the case, then the found objects themselves may suggest a project. The baby-themed collection above looks like it would work well for a pendant or brooch because it is centrally organized. The top right arrangement would make a nice bracelet because of its length. By changing the location of the stones, the same collection could make a collar necklace (bottom right).

Lay your found objects on paper and play with the arrangement. Once you have something you like, trace around the objects to create a pattern. Then trace the pattern onto your beading foundation.

Bonding experience

Attaching your items to the foundation is an art in itself. Let's start with glue. I use two-part epoxy, but there are many types of glue to choose from. Use what's comfortable for you. Whichever glue you use, I recommend sanding the back surface of your items to help with adhesion.

Many found objects have holes in them, so in addition to gluing them, you can anchor them by sewing through the holes. Even if they don't have holes, you have options. I drilled and sewed through holes in the toy car. You can't see the holes, but they offer added security. I glued the polar bear in *Polar Melt Down* but also wrapped thread around the bear's legs and head. And the binoculars in *Road Trip*? I didn't even use glue; I secured them with snug strands of beads.

Bead it!

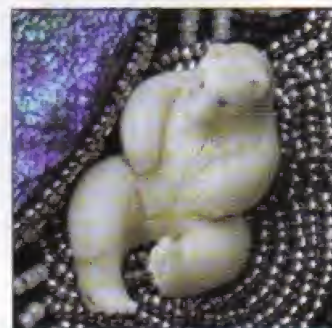
I work in beaded backstitch (Basics, p. 98) for most of my embroidery, stitching around the objects as I would cabochons. You can also bead a bezel for an object using brick stitch, netting, or tubular peyote stitch (Basics). Do this to hide a hole or just for decoration.

As you embroider, fill in gaps with more rows of beads or larger, colorful beads. And don't forget that your embroidery can interact with your found objects. I beaded a beard for the gentleman at right by drilling holes in the polymer clay face by Karen Lewis and extending his whiskers across the project.

Whatever your choices, have fun and explore — there are no boundaries! ♦



Visit ArtJewelryMag.com and search for "Michael David Sturlin" to find his article on sawing. Also, under the How To tab, select Metals for the basics of using a jeweler's saw.



Heidi Kummli

*remembers making jewelry as a child. She feels the gift was passed down to her from her great grandmother, a Chippewa Indian who crafted beadwork for vaudeville. Heidi has written a book with friend Sherry Serafini, *The Art of Bead Embroidery*, available from KalmbachStore.com. To learn more about Heidi, go to her Web site, freespiritcollection.com.*

Jump in!

by Lesley Weiss

Make a splash with anodized aluminum jump rings.

materials

bracelet 7 in. (18 cm)

- 30 4.8 mm inside diameter (ID) anodized aluminum jump rings, 18-gauge, in each of 4 colors: A, B, C, D
- 200 4 mm ID sterling silver jump rings, 20-gauge
- 3-strand slide clasp
- 2 pairs of pliers

Learn how changing one design element can alter the appearance and movement of chain maille.

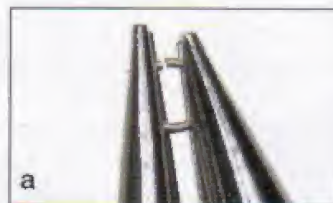
Chain maille is a type of mesh made up of metal jump rings. Early examples of chain maille suggest that it was first used by the Celts in the fourth century B.C. The Romans developed and improved upon it during the Gallic Wars.

Chain maille garments protected soldiers from arrows and swords during battle. It was used extensively in Europe from the Dark Ages through the Renaissance. It was also used in Japan to connect pieces of metal, leather, or

cloth to form protective gear.

Today, chain maille is used to create jewelry, sculpture, objects, and other accessories. The linked jump rings form many different patterns and variations, and modern artisans are creating new designs to this day.

To make chain maille jewelry, you need to master one technique: opening and closing jump rings. With that in your pocket, you can go on to explore the many different weaves, or patterns, available. An understanding of aspect ratio will assist you



in learning the weaves and figuring out how the size and gauge of the rings affect your results.



ring out of the same plane (photo b). Be sure to move the ends out of the plane, rather than pull them apart, which will harden the jump ring and make it brittle. [3] To close the jump ring, grasp it as in step 1, and guide the ends back into the same plane. There should be no gap between the ends. If the ends will not close securely, go slightly past the join, and then move the ends back into the plane.

stepbystep

Opening and closing jump rings

[1] To open a jump ring, grasp the jump ring across the flat surface of the ring with two pairs of pliers, with the tips of the pliers on each side of the ring opening (photo a). Chainnose and bentnose pliers work best because their small tips give you the most freedom of movement.

[2] Guide one pair of pliers down and away from you, moving the ends of the jump

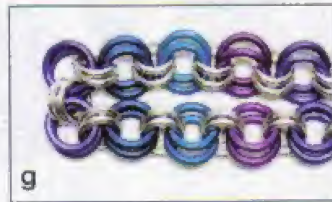
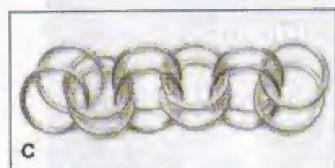
Aspect ratio

Aspect ratio (AR) indicates the proportion between the wire gauge and the ring diameter. Rings with a low aspect ratio have smaller centers in relation to the wire

Jump ring gauge conversion chart

When you buy jump rings, you usually will know the inside diameter of the rings and the gauge of wire used to make them. But how do you know the diameter of the wire in inches? No need to guess — here's a handy chart!

Wire gauge	Diameter
12	.080 in.
14	.064 in.
16	.050 in.
18	.040 in.
19	.036 in.
20	.032 in.
21	.028 in.
22	.025 in.



gauge, while rings with a higher aspect ratio have larger centers in relation to the wire gauge.

Aspect ratio is an important element in chain maille designs because it affects the way the linked rings move. A chain of rings with a low aspect ratio fits tightly together and moves less than a chain of rings with a high aspect ratio. Take a look at the examples of 2 + 2 chain shown in the how-to photos. The chain in **photo c** uses jump rings with a high aspect ratio, and it is open and airy. The next chain (**photo d**) uses rings of alternating high and low aspect ratio. The last chain (**photo e**) uses jump rings with a low aspect ratio, making it thick and weighty.

With more complicated designs, changing the aspect ratio can make an even greater difference in the finished piece. If you use rings of a higher aspect ratio than the design calls for, you may end up with a piece that doesn't hold the shape of the weave. If you use rings of a lower aspect ratio than called for, they might fit too tightly to maneuver as you build the piece, making it difficult or impossible to construct.

Most chain maille designs will include the wire gauge and ring diameter in the instructions, and beginners

will find it prudent to use the recommended ring size. More experienced and adventurous chain maille workers will find that playing with aspect ratio can add an exciting new dimension to chain maille designs.

To get the numerical value of the aspect ratio, divide the inside diameter (ID) of the ring by the diameter of the wire, making sure both measurements are converted to the same unit. Experienced mailers convert all measurements to inches for the most accurate results. For instance, if you have 16-gauge jump rings with an ID of 5 mm (.196 in.), the first thing you have to do is find the diameter of 16-gauge wire. See "Jump ring gauge conversion chart" for easy reference. Once you do the math, you'll see the aspect ratio is $.196 / .050 = 3.92$.

A note about jump ring diameters: You may find a slight amount of variation between the stated size and the actual size. Jump rings are made by winding wire around a mandrel. The wire springs back from the mandrel somewhat, and this may not be reflected in the stated size.

Easy 2 + 2 bracelet

[1] Open all of the 4 mm 20-gauge jump rings, and

close all of the 4.8 mm 18-gauge jump rings.

[2] On an open 4 mm jump ring, attach two color A and two color B 4.8 mm closed jump rings, and close it. Slide another open 4 mm jump ring through the four closed jump rings, and close it. This creates a 2 + 2 chain (**photo f**).

[3] On an open jump ring, attach two color C 4.8 mm jump rings and the pair of Bs from the previous step, and close the jump ring. Slide another open jump ring through the four jump rings the previous jump ring went through, and close it.

[4] Repeat step 3, but use color D 4.8 mm jump rings instead of Cs, and attach them to the Cs added in the previous step. Continue working as in step 3, following an A, B, C, D pattern to form a chain that is 1 in. (2.5 cm) shorter than the desired length of your bracelet. Set the chain aside.

[5] Repeat steps 1–4 to make two more chains.

[6] To connect two chains, slide an open jump ring through the first two pairs of jump rings in each chain, and close it. Attach a second open jump ring next to the one added in this step (**photo g**). Repeat for the length of the chain.

Aspect ratios

Chain maille designers have calculated the optimum aspect ratio for many chain maille patterns. It is helpful to know this number so you can determine if your jump rings will work in a given pattern. Here are the optimum aspect ratios for three of the most commonly constructed weaves.



Byzantine: 3.3–3.5 AR



Full Persian: 5.1–5.5 AR



Box chain: 4.7–5 AR

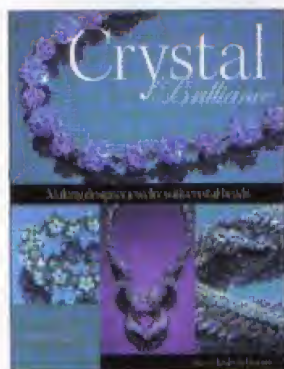
[7] Repeat step 6 to connect the third chain.

[8] To attach half of a clasp, slide an open jump ring through an end pair of jump rings and the corresponding clasp loop, and close the jump ring (**photo h**). Repeat with the remaining clasp loops. Repeat on the other end. ●

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Bead&Button

Associate Editor Anna Elizabeth Draeger has been sharing her passion for crystals through the pages of this magazine for many years. Now, in her new book, *Crystal Brilliance: Making Designer Jewelry with Crystal Beads*, she shares 26 original crystal designs that feature her signature style. To whet your appetite, we're giving you a little taste of her delightful book, available May 1, 2010, from Kalmbach Books. To order, visit kalmbachstore.com.

TECHNIQUE *modified netting*

Starlight by Anna Elizabeth Draeger

Why wait to wish upon the first star you see in the night sky? Create a string of two-sided stars to encircle your wrist.



MATERIALS

For an 8 1/4-in. (21.6 cm) bracelet

- 160 3 mm bicone crystals
- 65 4 mm bicone crystals
- 1 g 15° seed beads
- Clasp
- 2 jump rings
- Fireline 6 lb. test
- Beading needles, #12
- 2 pairs of pliers

1 On 2 yd. (1.8 m) of Fireline, pick up an alternating pattern of three 15°s and a 4 mm bicone crystal five times, leaving a 12-in. (30 cm) tail. Sew through all the beads again to form a ring, and exit a middle 15° [fig. 1].

2 Pick up five 15°s, and sew through the next middle 15° in the ring [fig. 2, a-b]. Repeat around the ring, and step up through the first three new 15°s [b-c].

3 Pick up a 3 mm bicone crystal, and sew through the middle 15° in the next set of five 15°s [fig. 3, a-b]. Repeat around [b-c]. Reinforce the inner ring of 3 mm and 15°s, and then sew through the beadwork to exit a middle 15° in the original ring.

4 Repeat steps 2 and 3 on the other side of the ring. Sew through the beadwork to exit an edge 4 mm.

5 Pick up a pattern of three 15°s and a 4 mm four times, then pick up three 15°s. Sew through the 4 mm your thread exited at the start of this step. Sew through all the beads again, exiting a middle 15° [fig. 4].

6 Repeat steps 2–4 to complete the next star. Sew through the beadwork to exit a 4 mm across from the 4 mm connecting the first two stars. Since the stars have five points, each star will alternate with one 4mm on one edge and two on the other edge [fig. 5].

7 Repeat steps 5–6, staggering the stars. Repeat until you complete the desired number of stars (my bracelet has 16), minus the length of the clasp.

8 Exit a middle 15° in the last star. Pick up 11 15°s, and sew through the middle 15° again. Reinforce the ring, skipping every third bead to make a square-shaped loop [fig. 6]. End the thread (Basics). Repeat on the other end with the tail.

9 Open a jump ring (Basics), attach half of the clasp to one of the end loops, and close the ring. Repeat on the other end.

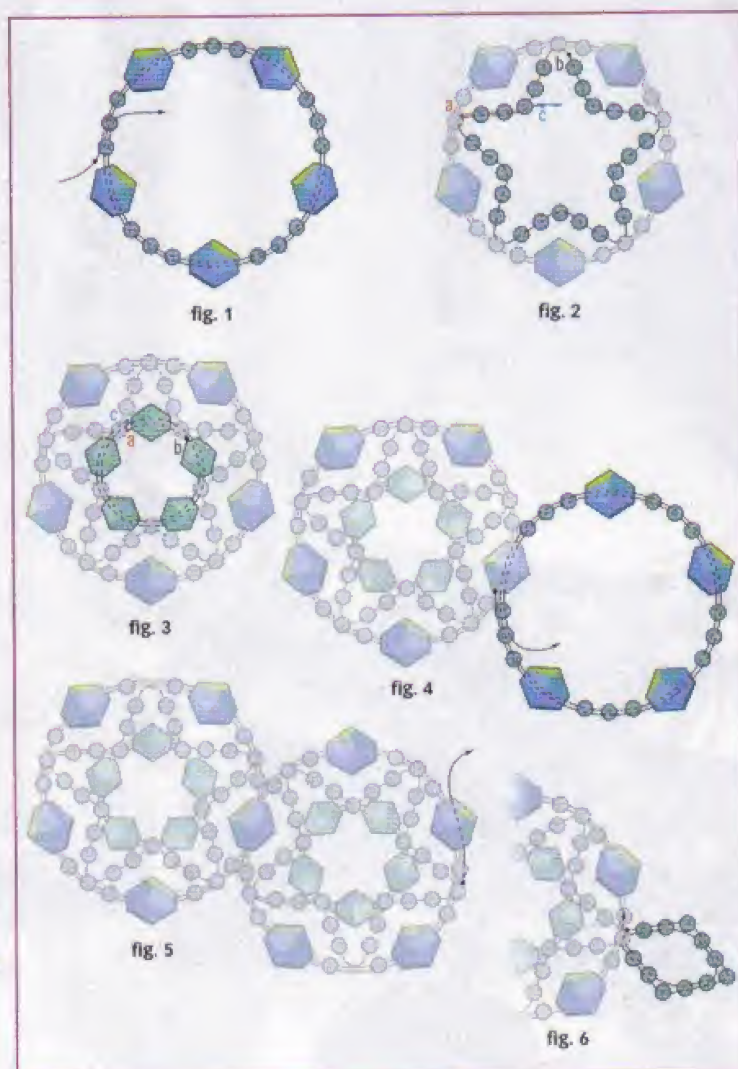
Featured bracelet

4 mm bicone crystals: Erinite AB
3 mm bicone crystals: Pacific Opal
15° seed beads: metallic green iris

Design option

4 mm bicone crystals: Violet
3 mm bicone crystals: Violet Opal
15° seed beads: higher metallic dragonfly

Tip Lay out the bracelet often to make sure it's straight as you begin each new component.



Design Option

Add a loop of 15°s, and you can attach a sparkling star charm to almost anything. Make a pair of stars for a matching set of earrings: just attach earring findings.



Romantic 43

Following the curve

Take a piece of wire, make a few strategically placed bends, attach a pair of crystals, and you have a high-fashion ring.

designed by **Lilian Chen**

materials

ring

- cube crystals
8 mm
6 mm
- 6 in. (15 cm) 20-gauge square or round wire
- 3-in. (7.6 cm) piece of scrap wire
- ring mandrel
- chainnose pliers
- flatnose pliers
- roundnose pliers
- wire cutters

To find a bead store, visit BeadShopFinder.com.



Keeping the right-from-the-package curve in jewelry wire makes it easier to shape this ring.



stepbystep

[1] Wrap a piece of scrap wire around your finger or a ring mandrel to determine your ring size. Cut the scrap wire to this measurement (photo a).

[2] Straighten the piece of scrap wire with your fingers, leaving it slightly curved, to create a ring template.

[3] Cut a 6-in. (15 cm) piece of 20-gauge wire. Do not straighten it.

[4] With the ring wire lying

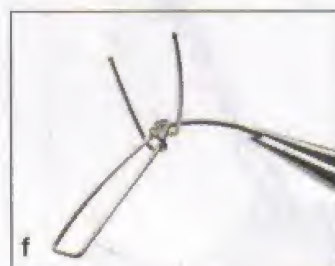
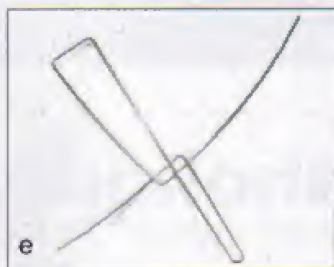
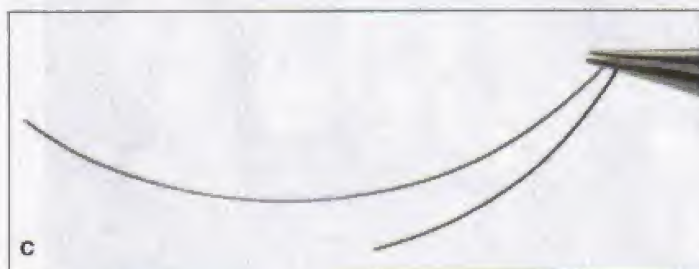


flat on your work surface, center the template wire next to the ring wire.

[5] Holding your chainnose or flatnose pliers parallel to the work surface with the lower jaw touching the work

surface, grasp the ring wire, and make a right-angle bend at the end point of the template wire by slowly pulling the ring wire upward (photo b).

[6] Hold the wire with



roundnose pliers at the point of the bend, and slowly pull and twist the end of the wire into a U-shaped curve, maintaining a parallel curve with the longer section of the ring wire (photo c).

[7] Make a right-angle bend at the point of the other end of the template wire, then make another bend about 1/4 in. (6 mm) away, so the wire end goes toward the bend made in steps 5 and 6 (photo d).

[8] Make a right-angle bend

across the center of the band with each end (photo e).

[9] Wrap the end of one wire around the two parallel wires with the end pointing away from the curve of the band. Repeat with the other wire (photo f).

[10] String a crystal on one wire end, and make a coil with roundnose pliers to hold it in place. Repeat with the other wire end (photo g).

[11] Adjust the band to fit your finger. •

Lilian Chen is a Create Your Style – Swarovski Elements Ambassador. She continues to develop new ways to work with wire and incorporate crystals into jewelry designs. To see more of her designs, visit youtube.com/watch?v=yh15-Q1qpeU. For information about her 2010 classes, visit <http://toscanaamericana.com/lilianchenjewelry.html> and artacrosstheoceans.com, or e-mail her at lilian888crystals@yahoo.com.



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RIGHT-ANGLE WEAVE / HERRINGBONE STITCH / PEYOTE STITCH

Framed!

Treat an art bead
as a masterpiece

designed by **Maggie Roschyk**



Designer Maggie Roschyk relied on the color palette in Kristen Frantzen Orr's focal bead to create this show-stopping necklace.



FIGURE 1



FIGURE 2

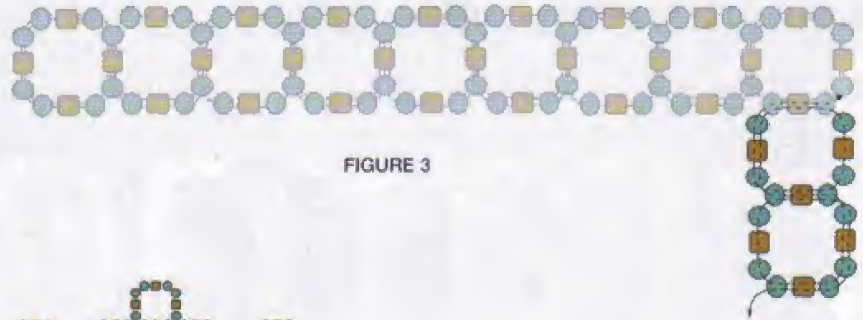


FIGURE 3

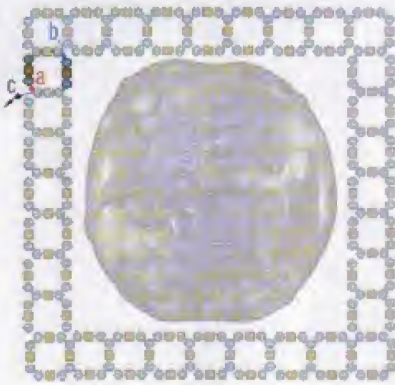


FIGURE 4



FIGURE 5



FIGURE 6

To highlight an art-glass bead, make an elaborate beaded frame. Then stitch a sturdy rope from which to suspend your masterpiece.

step by step

Framed focal piece

[1] On a comfortable length of Fireline, pick up a repeating pattern of two 11° seed beads and a 10° hex-cut bead four times, leaving an 18-in. (46 cm) tail. Sew through all the beads again, then sew through four more to exit between two 11°s (figure 1). This will form a square, and each “wall” will have an 11°, a hex-cut, and an 11°.

[2] Pick up an 11°, a hex-cut, two 11°s, a hex-cut, two 11°s, a hex-cut, and an 11°, sew through the three-bead wall your thread exited in the previous stitch, and continue through the next two walls (figure 2).

[3] Working in right-angle weave (Basics, p. 98), repeat step 2 until you have an odd number of stitches that is two stitches wider than the focal bead. Work with tight tension so each stitch pulls into a square shape.

[4] Sew through the next wall, and continue in right-angle weave (figure 3) to make another strip that is the same length as the first. Adjust the length as needed if the height and width of your focal bead aren't the same, making sure to end with an odd number of stitches in the strip (including the stitch that is shared with the first strip).

[5] Repeat step 4 twice to create a frame around your focal bead, stopping when the fourth strip is one stitch short of the finished length. To connect the fourth strip to the first strip, pick up an 11°, a hex-cut, and an 11°, and sew through the adjacent wall of the first strip (figure 4, a–b). Pick up an 11°, a hex-cut, and an 11°, and sew through the end wall in the fourth strip (b–c).

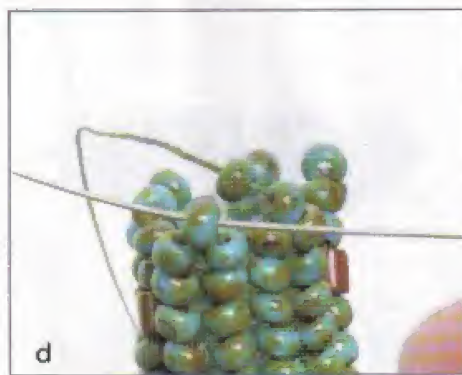
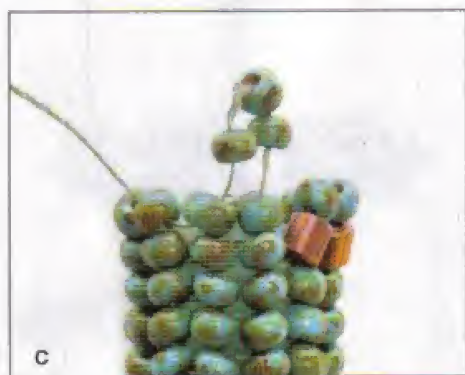
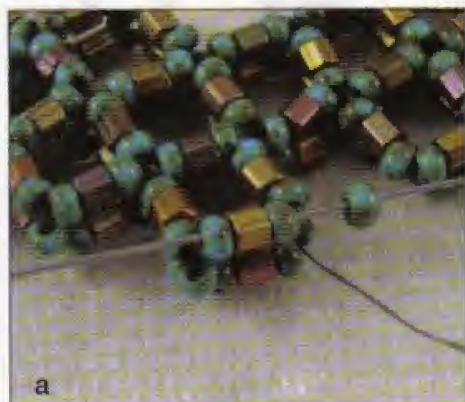
[6] Continuing in right-angle weave, add units as desired to complete the shape of the frame. Figure 5 shows where additional units were stitched to

make the necklace shown on p. 29. Add thread (Basics) as needed, but do not tie any knots so that you don't block the holes. Leave the tails to end later.

[7] Repeat steps 1–6 to make another layer of beadwork identical to the first.

[8] Place one layer on top of the other. To stitch the layers together, pick up an 11°, and sew through the corresponding stitch in the other layer (photo a). Pick up an 11°, and sew through the stitch in the first layer again (photo b). Following a right-angle weave thread path, repeat along the outer and inner edges, connecting all the corresponding stitches in the two layers.

[9] To add the embellishment beads, sew through the beadwork to exit an 11° at the corner of a unit. Pick up a 15° seed bead, a 4–6 mm accent bead, and a 15°. Cross the right-angle weave unit at an angle, and sew through the opposite wall (figure 6). Repeat to add a 15°, an accent bead, and a 15° in each unit. Add the beads randomly, or follow a pattern, as in figure 7. As you add the accent beads, vary the direction in which they cross the base, or the base could get skewed.



materials

necklace 20 in. (51 cm) plus 3½-in. (8.9 cm) pendant

- 35 mm art-glass bead (Kristen Frantzen Orr, kristenfrantzenorr.com)
- 210–230 assorted 4–6 mm pearl, gemstone, crystal, and/or glass accent beads
- 4 3 x 5 mm glass rondelles
- 30–40 g 11° seed beads
- 5–10 g 10° hex-cut seed beads
- 5–7 g 15° seed beads in a mix of 3–5 colors
- Fireline 6 lb. test
- beading needles, #12
- 20 in. (51 cm) 5 mm outside-diameter (OD) plastic, rubber, silicone, or vinyl tubing

For source information, see our Resource Guide at BeadAndButton.com/resources.

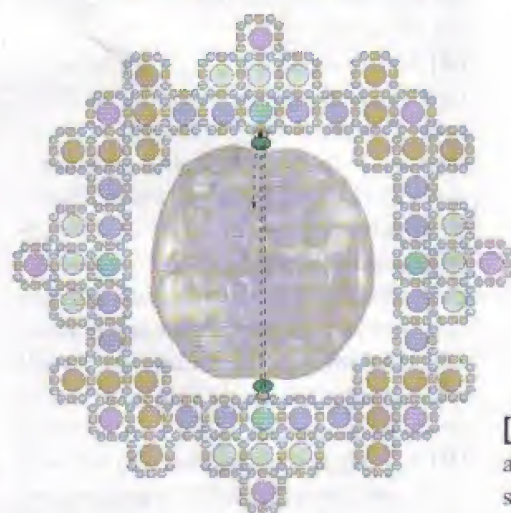


FIGURE 7

[10] Repeat step 9 on the other surface, varying the design as desired. The photo in the Designer's Note on p. 33 shows the flip side of Maggie's frame.

[11] To add the focal bead, sew through the beadwork to exit the center hex-cut where the focal bead will be attached. Pick up a 3 x 5 mm rondelle, the focal bead, and a rondelle, and sew through the opposite hex-cut. Sew back through the rondelle, focal, rondelle, and the first hex-cut (figure 7), and repeat several times, sewing through the corresponding hex-cuts on both layers of the base.

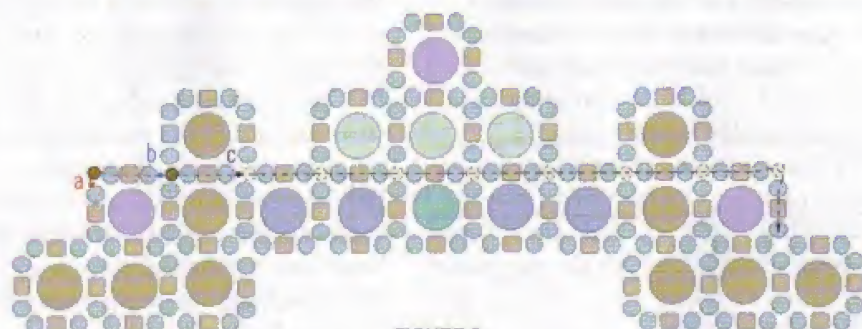


FIGURE 8

[12] Sew through the beadwork to exit any three-bead wall. Pick up a 15°, and sew through the next three-bead wall (figure 8, a–b). Repeat (b–c) along the row, and continue in this manner to add a 15° at every juncture between the right-angle weave units. Repeat on the other surface. End all remaining threads (Basics) except the 18-in. (46 cm) tail.

Herringbone rope

[1] On a comfortable length of Fireline, leaving an 8-in. (20 cm) tail, use 11°s to make a ladder (Basics) that is 12 beads long. Form the ladder into a ring (Basics).

[2] Using 11°s, work in tubular herringbone stitch (Basics) for three rounds. Work another round, but use hex-cuts for one of the stitches.

[3] Continue as in step 2, working three rounds of herringbone with 11°s and in the next round substituting hex-cuts for the 11°s in one stitch. Rotate the position of the hex-cuts, so if you place them in the first stitch in one round, place them in the second stitch the next time. Work in this manner, ending and adding thread as needed, until the rope is about 20 in. (51 cm).

[4] Work one more round, picking up three 11°s per stitch instead of two (photo c). Step up through the middle 11° in the first stitch.

[5] Work a round of peyote stitch (Basics), sewing through the middle 11°s in the previous round (photo d). Step up through the first 11° added in this round.

[6] Work one peyote stitch, and sew



through the next up-bead to make a decrease (photo e). Repeat twice, and sew through the three beads added in this round to close the end of the tube. Do not end the thread.

[7] Slide the herringbone rope over the rubber tubing. Cut the tubing so it fits within the beadwork, and repeat steps 4–6 to close this end. Set the rope aside.

Rope accents

[1] On a comfortable length of Fireline, work in right-angle weave as in steps 1 and 2 of “Framed focal piece” to make a strip five stitches long. Continue in right-angle weave until you have a strip that is five stitches long and five stitches wide (photo f).

[2] Repeat step 1 to make two strips that are three stitches wide by five stitches long and two strips that are two stitches wide by five stitches long.

[3] Wrap the five-stitch-wide strip around the center of the herringbone rope, and stitch the edges together, as in step 5 of “Framed focal piece” (photo g).

[4] Embellish the beadwork and add 15°s between the stitches as in steps 9 and 12 of “Framed focal piece.” Tack the accent strip to the herringbone rope in several places. Do not end the threads.

[5] Repeat steps 3 and 4 to attach the remaining strips to the rope. Attach the three-stitch-wide strips about 2¼ in. (5.7 cm) from each side of the center strip, and attach the two-stitch-wide strips near the ends of the rope.

[6] To attach the focal piece to the center accent strip, sew through the beadwork in the focal piece to exit the three-bead wall at the top of the pendant. Pick up an 11°, and sew through a center three-bead wall in the middle accent strip (photo h). Pick up an 11°, and sew through the three-bead wall of the pendant again. Repeat several times, sewing through the top wall on each layer of the pendant at least twice. End the threads.

Clasp

Toggle bar

[1] On a comfortable length of Fireline, pick up an 11°, a hex-cut, eight 11°s, a hex-cut, and an 11°. Following the established color pattern, work a total of 12 rows in flat even-count peyote stitch (Basics) to make a strip that is 12 beads wide and has six beads on each straight edge. Zip up (Basics) the ends to form a tube.

[2] Sew through the beadwork to exit one end of the tube, and pick up a rondelle and a 15°. Sew back through

the rondelle and the tube, and repeat at the other end.

[3] Sew through the beadwork to exit two adjacent 11°s in the center of the tube. Pick up two 11°s, sew through the two 11°s in the tube, and continue through the first 11° picked up in this stitch (photo i).

[4] Pick up two 11°s, sew through the two 11°s added in the previous stitch, and continue through the first 11° just added (photo j). Repeat until you have a strip that is 10 beads long and two beads wide.

[5] Exiting one of the end 11°s in the strip, sew through an 11° at one end of the rope, and sew back into the strip. Repeat a few times to connect both end beads of the strip to the rope, and end the thread.

Toggle loop

[1] On a comfortable length of Fireline, pick up a repeating pattern of a hex-cut and three 11°s five times, leaving a 6-in. (15 cm) tail. Sew through the first six beads again to form a ring, and exit a three-bead (11°/hex-cut/11°) wall.

[2] Pick up an 11°, a hex-cut, two 11°s, a hex-cut, two 11°s, a hex-cut, and an 11°. Sew through the three-bead wall your thread exited at the start of this step and the next four beads

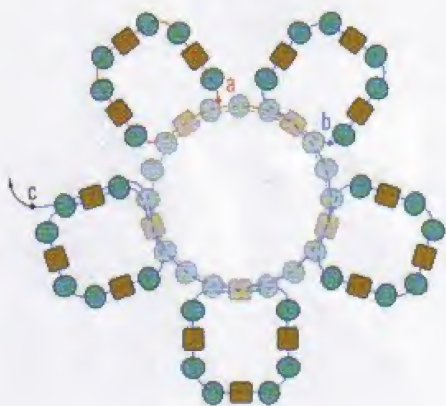


FIGURE 9

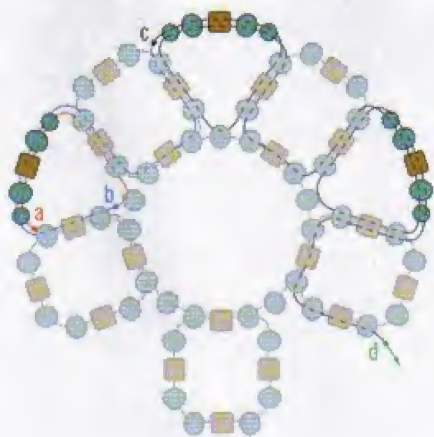


FIGURE 10



FIGURE 11

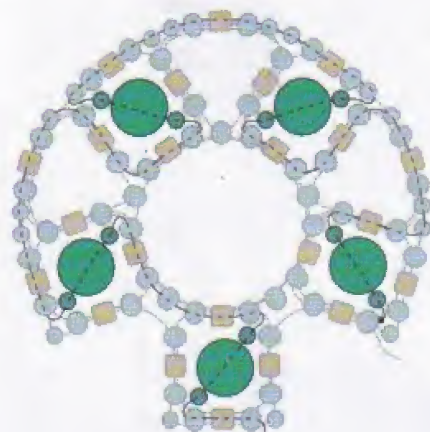


FIGURE 12

(figure 9, a–b). Repeat four times, but at the end of the last repeat, sew through the next three-bead wall instead of four beads in the ring (b–c).

[3] Pick up a 15°, an 11°, a hex-cut, an 11°, and a 15°, and sew through the next three-bead wall and the 11° between the two adjacent walls (figure 10, a–b). Sew through the beadwork to exit the next unattached wall (b–c). Repeat twice (c–d) to connect four of the loops.

[4] Pick up a 15°, and sew through the next outer wall (figure 11, a–b). Repeat around to add a second 15° between each pair of outer walls (b–c) and a 15° at each corner of the loop base (c–d).

[5] Repeat steps 1–4 to make another toggle loop component.

[6] Working as in steps 8 and 9 of “Framed focal piece,” stitch the two layers together, and embellish both sides with accent beads (figure 12).

[7] Exiting a layer of the toggle loop as in figure 12, pick up an 11°, a hex-cut, and an 11°, and sew through an 11° at

the remaining end of the rope. Pick up an 11°, a hex-cut, and an 11°, and sew through the end wall of the toggle loop again. Sew through the beadwork to exit the other layer of the toggle loop, and repeat, sewing through an adjacent 11° at the end of the rope. Retrace the thread path a few times, securing the toggle loop to all three 11°s at the end of the rope. End the threads. ●



DESIGNER'S NOTE:

Let the shape of the art-glass bead dictate the shape of the frame. In my necklace, I found I needed to add the inner “corners” of the frame to help stabilize the focal bead.

Maggie Roschyk

occasionally collaborates with Kristen Frantzen

Orr to create spectacular original pieces like this necklace. Read Maggie's blog, Maggie's Musings, at BeadAndButton.com/MaggiesMusings.



The horseshoe-shaped clasp finishes the necklace perfectly.

SQUARE STITCH / PEYOTE STITCH / BRICK STITCH

A taste of honey

Be busy as a bee when you combine three stitches to create this sweet bracelet

designed by **Barbara Klann**



Gemstone chips glisten like drops of honey on the edges of this band.

Bees play a pivotal role in pollination, carrying pollen from one plant to the next. In recent years, these wonderful workers have begun to disappear due to colony collapse disorder. I made this bracelet as a tribute to bees.

stepbystep

Condition thread (Basics, p. 98) if desired.

Bracelet base

[1] Attach a stop bead (Basics) on a comfortable length of thread or Fireline, leaving a 12-in. (30 cm) tail. Pick up four 4 x 4 mm cube beads for the first row. To begin the next row, pick up a cube, and work a square stitch (Basics) by sewing through the cube your thread just exited in the previous

row and the new cube again. Work three more square stitches to complete the row. Continue working in square stitch to the desired bracelet length, ending and adding thread (Basics) as needed.

[2] Remove the stop bead, and thread a needle on the tail. With your thread exiting an end cube, pick up four color B 15° seed beads, a loop of the clasp, and four Bs, and sew back through the cube your thread exited (figure 1, a-b). Pick up four Bs, the middle loop of the clasp, and four Bs, and sew through the next two cubes (b-c). Pick up four Bs, the middle loop of the clasp, and four Bs, and sew through the next cube (c-d). Pick up four Bs, the remaining loop of the clasp, and four Bs, and sew back through the cube your thread exited (d-e). End the thread.

[3] Repeat step 2 with the working thread on the other end, but do not end the thread.

[4] Sew through the beadwork to exit an end cube. Pick up three to five citrine chips, skip two cubes, and sew down through the next cube and up through the previous cube (figure 2). Repeat across the length of the bracelet and along the opposite edge. End the thread.

Bee Body

[1] On 1½ yd. (1.4 m) of thread or Fireline, pick up six color A 15° seed beads, and tie them into a ring with a square knot (Basics), leaving a little slack and an 8-in. (20 cm) tail. Sew through the next A. Pick up an A, and sew through the next A (figure 3, a-b). Repeat around the ring, and step up through the first A (b-c). Work five more rounds of tubular peyote (Basics), and step up. **[2]** Work an increase round in tubular peyote (Basics), picking up two Bs per stitch,

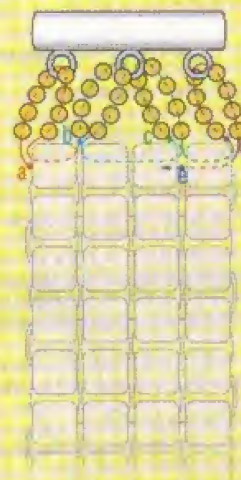


FIGURE 1

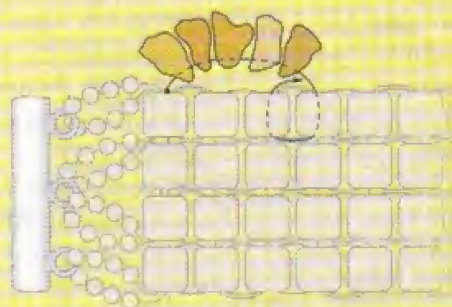


FIGURE 2

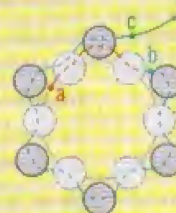


FIGURE 3

materials

bracelet 8 in. (20 cm)

- 21 g 4 x 4 mm cube beads
- 16-in. (41 cm) strand 3-4 mm citrine chips
- 15° seed beads
- 4-6 g color A (black)
- 1-2 g color B (gold or yellow)
- 1-2 g color C (white)
- 3-strand slide clasp
- nylon beading thread in a color to match beads, or Fireline 6 lb. test
- thread conditioner (optional)
- beading needles, #12

To find a bead store, visit BeadShopFinder.com.

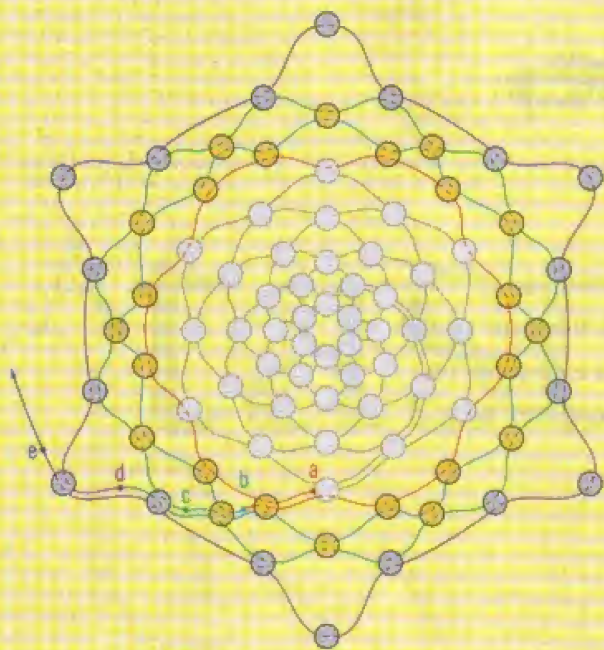


FIGURE 4

and step up through the first B added (figure 4, a-b). Work a round of tubular peyote with Bs, adding a B between each pair of Bs and between the stitches in the previous round, and step up (b-c).

[3] Work a round with As, and step up (c-d).

[4] Work a decrease round with As (Basics), picking up an A and sewing through two As for each stitch, and step up (d-e).

[5] Work two rounds with Bs, three rounds with As, three rounds with Bs, and three rounds with As.

[6] Work a decrease round with As as in step 4, and work another regular round. Sew through the three As added in the previous round to pull them together.

[7] To make the stinger, work a ladder stitch (Basics) with an A, and ladder stitch another A to the previous A.

[8] Thread a needle on the tail, and work a round with three stitches (figure 5). Sew through the three As just added, and pull them together.

[9] To add eyes, sew through the beadwork to exit an A near the first increase round,

pick up a color C 15° seed bead, and sew through the next A. Sew through the next two As, pick up a C, and sew through the next A (photo a). End the thread.

Wings

[1] With the working thread, sew through the beadwork to exit an A near the center of the body. Pick up two Cs, and sew through the next A (photo b). Sew up through the first A your thread exited and the first C added.

[2] Pick up two Cs, and sew down through the next C and up through the previous C (figure 6, a-b).

[3] Working in brick stitch (Basics) following figure 6, increase and decrease as follows:

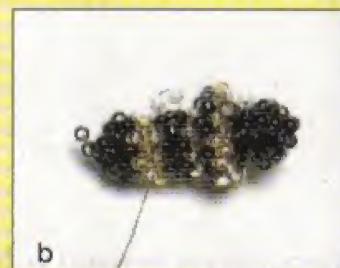
Row 3: Work an increase row: Work the first stitch with two Cs and the second stitch with a C, sewing under the same thread bridge as the first stitch (b-c).

Row 4: Increase by one bead to work a row that has four Cs (c-d).

Row 5: Work a row with four Cs (d-e).



a



b

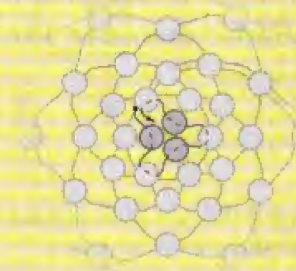


FIGURE 5



c

Row 6: Work a decrease row with three Cs (e-f).

[4] With your thread exiting an edge C, pick up three Cs, and sew through the other edge C and the remaining edge Cs (f-g).

[5] Repeat steps 1-4 to make a second wing. Sew through the beadwork to exit an A near the center of the body on the underside.

[6] Repeat "Bee: Body" and steps 1-5 of "Bee: Wings" to make as many bees as desired.



FIGURE 6

Assembly

[1] With your thread exiting the underside of a bee's body, pick up two As, and sew through two center cubes in the bracelet base. Pick up two As, and sew through an A on the underside of the body (photo c).

[2] Sew through the beadwork to exit a B on the underside of the body. Repeat step 1, using As to attach the bee to the bracelet base, and end the thread.

[3] Repeat steps 1 and 2, evenly spacing your bees across the bracelet. ♦



Barbara Klann has been beading for more than 20 years and is constantly amazed at what can be accomplished with a small pile of beads, a needle, and thread. Her main materials of choice are seed beads with a few crystals or pearls sprinkled in here and there. Contact Barbara in care of Bead&Button.

Dahlia ring

Link jump rings in graduated sizes to create a dimensional ring



designed by **Amanda Shero Granstrom**

materials

ring 1½ in. (3.2 cm) diameter

- 7–10 in. (18–25 cm) 18-gauge wire
- 5 10 mm (¾ in.) inside-diameter (ID) 16-gauge jump rings, color A
- 6 mm (¼ in.) ID 18-gauge jump rings 15 color A
2 color B
- 15 5 mm (¾ in.) ID 18-gauge jump rings, color B
- 5 4 mm (½ in.) ID 18-gauge jump rings, color A
- metal file (optional)
- ring mandrel
- 2 pairs of chainnose pliers
- roundnose pliers
- wire cutters

For source information, see our Resource Guide at BeadAndButton.com/resources.

DESIGNER'S NOTE:

To make sure you use the right amount of wire, string the flower onto the spool before making the ball. Make the ball, then measure 7–8 in. (18–20 cm) of wire, and cut it from the spool.

Use anodized aluminum jump rings to create distinctive, lightweight jewelry, and have fun experimenting with cheerful colors!

stepbystep

Flower

[1] Close 10 color B 5 mm jump rings, and open two color B 6 mm jump rings (Basics, p. 98). On an open 6 mm jump ring, attach the 10 closed 5 mms, and close it. Slide another open 6 mm through the 10 closed 5 mms, and close it (photo a).

[2] Open five color A 10 mm jump rings. Slide an open 10 mm jump ring through two adjacent 5 mms, and close it. Repeat to attach the remaining 10 mms.

[3] Open five color A 4 mm jump rings. Slide an open 4 mm jump ring through two adjacent 10 mms, and close it. Repeat to attach the remaining 4 mms (photo b).

[4] Decide which side of the flower is the front and which is the back, and build the next three layers on the front: **Layer 1:** Open five color A 6 mm jump rings. Slide an open 6 mm jump ring

through a color B 5 mm in one pair and a color B 5 mm in an adjacent pair, and close it. Repeat to attach the remaining 6 mms (photo c).

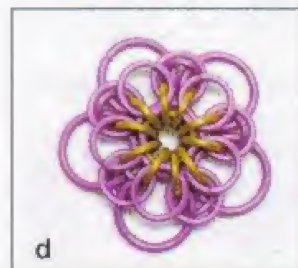
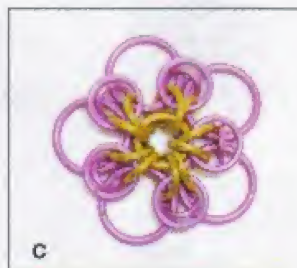
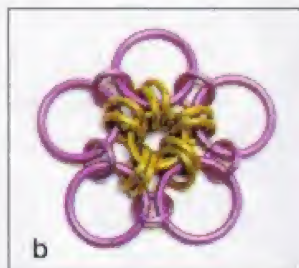
Layer 2: Open five color A 6 mm jump rings. Slide an open 6 mm jump ring through a pair of color B 5 mms connected in the base layer in step 2, and close it. Repeat to attach the remaining 6 mms (photo d).

Layer 3: Open five color B 5 mms. Slide an open 5 mm jump ring through a pair of color B 5 mms connected in the base layer in step 2, and close it. Repeat to attach the remaining color B 5 mms (photo e).

[5] Open five color A 6 mm jump rings. On the back of the flower, slide an open 6 mm jump ring through two adjacent 4 mms, and close it. Repeat to attach the remaining 6 mms (photo f).

Ring

[1] Cut a 7–10-in. (18–25 cm) piece of 18-gauge wire. Make a free-form wire



ball at one end by using chainnose and roundnose pliers to loosely wrap the wire into a small sphere big enough to prevent the wire from slipping through the hole in the center of the chain maille flower.

[2] String the flower onto the wire with the wire ball on the front of the flower.

Bend the wire on the back at a right angle. Wrap the wire twice around the mandrel for your desired size, keeping the wire ball tight against the flower.

[3] Wrap the tail of the wire around the wire at the back of the flower, and trim (photo g). File the end of the wire if desired. ●

Amanda Shero Granstrom

lives in Portland, Ore., in the U.S. She loves color, whether working with beads, fibers, polymer clay, glass, or chain maille. Amanda has been designing and crafting jewelry since 2001. The jump rings for this project are available through Amanda's Web site, craftycatjumprings.com. Contact her by e-mail at amanda@redeftshibori.com.



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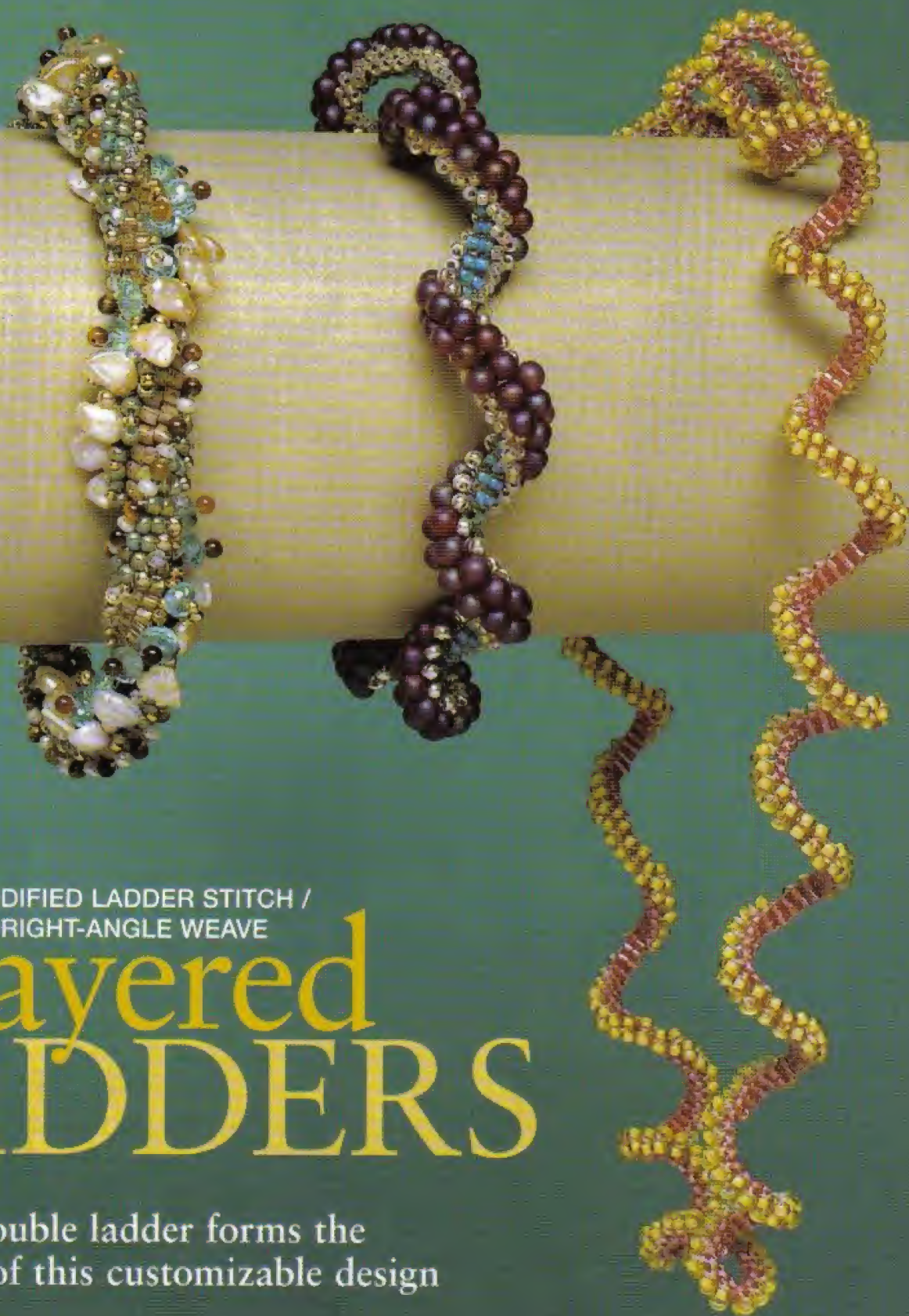
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Choose your style. Use pearls and gemstones to create the look of fine jewelry, as in the bejeweled bracelet at right; use drops and seed beads for a hint of sophistication, as in the center bracelet; or go for fresh casual with seed beads, as in the necklace, far right.



MODIFIED LADDER STITCH /
RIGHT-ANGLE WEAVE

Project
PLUS

Layered LADDERS

A twisted double ladder forms the foundation of this customizable design

designed by **Lisa Keith**



FIGURE 1

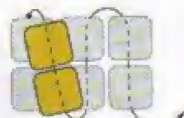


FIGURE 2

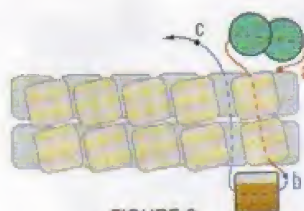


FIGURE 3



FIGURE 4

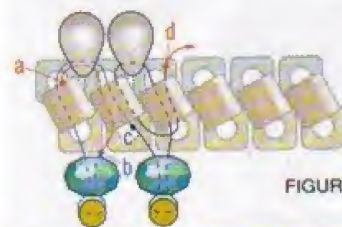


FIGURE 5

Start with a double ladder base that twists as you stitch it, then decide how much you want to embellish your base — if at all. Whatever style you choose, this piece can be made to suit your tastes perfectly.

stepbystep

Bejeweled bracelet

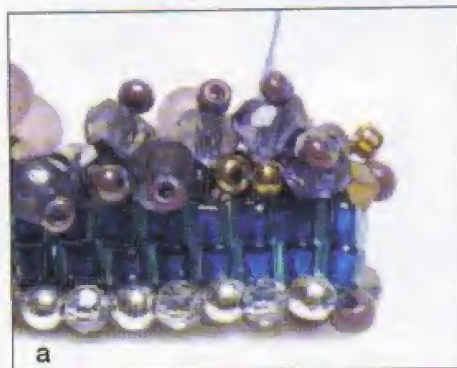
Layer one: Twisted double ladder

[1] On a comfortable length of Fireline, pick up four color A 1.5 mm cube beads, and sew through all four beads again to form two stacks of two beads, leaving a 6-in. (15 cm) tail.

[2] Pick up two As, and sew down through the previous pair of As and up through the prior pair of As (figure 1).

[3] Pick up two color B 1.5 mm cube beads, and zigzag through the last two pairs of As (figure 2).

[4] Repeat steps 2 and 3 until the band is the desired length, ending and adding thread (Basics, p. 98) as needed. You'll see the twist form after a few inches.



a

(b-c). Following a right-angle weave thread path (Basics), repeat along the length of the band, alternating a pearl and a 2 mm gemstone bead on one edge and a gold-filled round and a 2 mm crystal on the other edge (c-d).

[2] Sew through the beadwork to exit the end D on the other side. Pick up a 3-4 mm pearl or drop bead, and sew through the next D (figure 5, a-b). Pick up a 3-4 mm gemstone chip or rondelle and a 13° Charlotte, sew back through the gemstone, and sew through the previous D, the pearl, and the following D (b-c). Following a right-angle weave thread path, continue to add a pearl or drop bead in each stitch along one edge and a gemstone and a Charlotte in each stitch along the other edge (c-d).

[3] Still working on the D surface, continue following a right-angle weave thread path through the Ds, but pick up two 13° Charlottes for each stitch on the edge with the gemstones (photo a), and a C, a Charlotte, and a C for each stitch on the edge with the pearls or drops (photo b). Positioning the new beads under the beads in the previous layer. This helps the gemstone and

Layer two: Side embellishments

Layer two follows the thread path between the ladders, but adds beads to hide the thread between the layers.

[1] Exiting an A, pick up two color C 11° seed beads, and sew through the next pair of Bs (figure 3, a-b).

[2] Pick up a color D 10° hex-cut bead, and sew through the next pair of As (b-c).

[3] Repeat steps 1 and 2 along the length of the bracelet.

Layer three: Edge embellishments

Layer three adds embellishment to each corner of the square shape.

[1] Exiting an end C, pick up a 2 mm pearl, and sew through the next pair of Cs (figure 4, a-b). Pick up a 2 mm gold-filled bead, and sew through the pair of Cs your thread exited at the start of this step, the pearl, and the next pair of Cs

materials

all projects

- Fireline 4 lb. test
- beading needles, #12 or #13

bejeweled bracelet 8½ in. (21.6 cm)

- 42-48 3-4 mm gemstone chips or faceted rondelles
- 42-48 3-4 mm top-drilled pearls or drop beads or keshi pearls
- 42-46 2 mm round gemstone beads
- 42-46 2 mm button pearls
- 63-69 2 mm round crystals
- 63-69 2 mm round gold-filled beads
- 1.5 mm cube beads
- 5 g each of 2 colors: A, B
- 5 g 10° twisted hex-cut beads, color D
- 5 g 11° seed beads, color C
- 2 g 13° Charlottes
- clasp
- ½ in. (1.3 cm) French (bullion) wire

curly necklace 16 in. (41 cm)

- 5 g 11° cylinder beads, color A
- 5 g 11° seed beads, color B
- clasp
- ½ in. (1.3 cm) French (bullion) wire

curly bracelet 7½ in. (19.1 cm)

- 8 g 4 mm fringe drop beads, color B
- 4 g 10° or 11° seed beads, color A
- 2 g 11° seed beads, color C
- 2 g 15° seed beads, color D
- clasp
- ½ in. (1.3 cm) French (bullion) wire

For color information, see our Resource Guide at BeadAndButton.com/resources.

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b



d

pearl or drop embellishments stand up. Complete both edges.

[4] Exiting the end hex-cut on the edge with the pearls or drops, sew through the pearl or drop, going toward the middle of the bracelet. Pick up a 2 mm gold-filled bead or crystal, and sew through the next pearl or drop (photo c). Repeat along the edge, inserting a 2 mm gold-filled bead or crystal between each pair of pearls or drops.

Clasp

Exiting an end pair of As, pick up ¼ in. (6 mm) of French wire and one half of the clasp, and sew through the end pair of As (photo d). Retrace the thread path, and end the thread. Repeat at the other end of the bracelet with the tail.

Curly necklace

[1] Substitute 11° cylinder beads for the As and 11° seed beads for the Bs to make layer one of "Bejeweled bracelet."

[2] Add a clasp as in "Bejeweled bracelet."

Curly bracelet

[1] Substitute 10° seed beads for the As and 4 mm drops for the Bs to make layer one of "Bejeweled bracelet."

[2] Work as in "Bejeweled bracelet: Layer two," using one color C 11° seed bead instead of two and three color D 15° seed beads instead of a 10° hex-cut.

[3] Add a clasp as in "Bejeweled bracelet." •



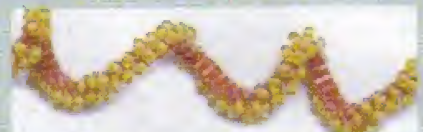
c

EDITOR'S NOTES:

- For the modified ladder base, if you use beads that are the same size, you will get a blocky, gradual twist. The shape of the beads affects the twist too. Beads that fit together more tightly, like cylinders and cubes, form a somewhat angular twist.



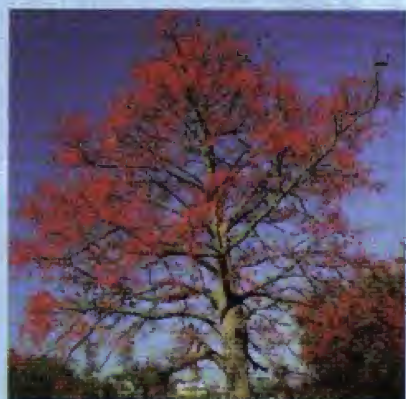
- Pairing beads of different sizes creates a loopy spiral. To achieve this look, use the smaller beads as the As and the larger beads as the Bs.



- The thread shows in layer one, so if you are not adding embellishment, the thread color should be a design consideration. – Julia

Lisa Keith has been beading for about six years, and her current favorite techniques include right-angle weave, herringbone, and unique tribal stitches. Contact Lisa via e-mail at lkeith@lj-studio.com, or visit her Web site, lj-studio.com.





TUBULAR HERRINGBONE STITCH

Turn to
nature for
botanical
inspiration

Flame tree flowers

designed by Judith Golan



Stitched with 11°
cylinder beads
(far left), each
blossom measures
about 1 x ¾ in.
(2.5 x 1.9 cm).
Stitched with 15°s
(left), each comes
in at ⅞ x ⅝ in.
(2.2 x 1.6 cm).

Each spring, the Australian flame tree (*Brachychiton acerifolius*) covers itself in brilliant red bell-shaped flowers. Use herringbone stitch to create your own tiny bells. Stitch them in the authentic red, or get creative and experiment with multiple colors.

step by step

The following instructions are for the three-color version of the flower, with fuchsia used for color A, violet for color B, and orchid for color C. The red version used opaque red luster for color A and

transparent red AB for colors B and C.

[1] On 1½ yd. (1.4 m) of Fireline, pick up 10 color A 11° cylinder beads or 15° seed beads, leaving a 10-in. (25 cm) tail. Sew through all the beads again to form a ring, and sew through the first bead once more. This is round 1.

[2] Work in tubular herringbone stitch (Basics, p. 98) as follows:

Round 2: Pick up two As, and sew through the next two As in the ring (figure 1, a-b). Repeat four times, and step up through the first A added in this round (b-c).

Rounds 3-4: Work two rounds of five stitches per round using two As per stitch (figure 2).

Round 5: Pick up two As, and sew down through the next A. Pick up a B, and sew up through the next A (figure 3, a-b). Repeat four times, and step up (b-c).



FIGURE 1

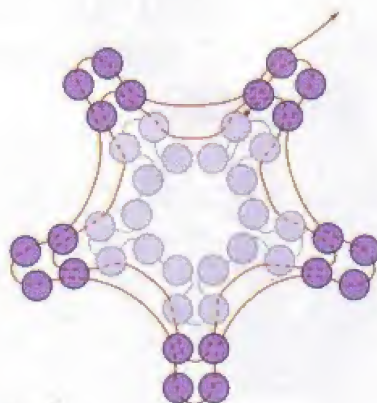


FIGURE 2

Though you have to peek inside the beaded buds to see them, the stamen add a charming touch to these earrings.

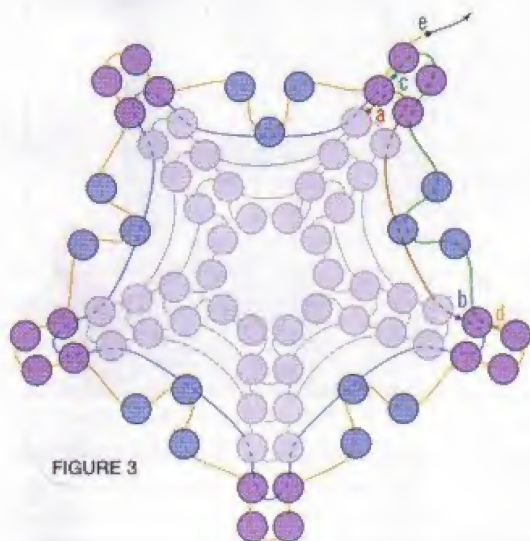
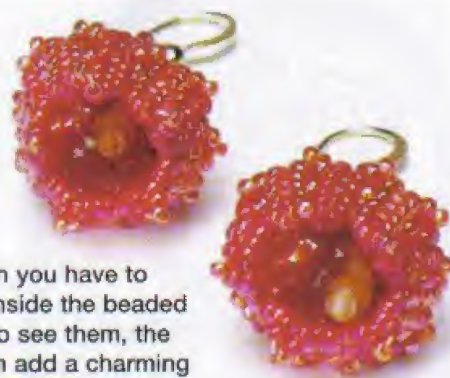


FIGURE 3

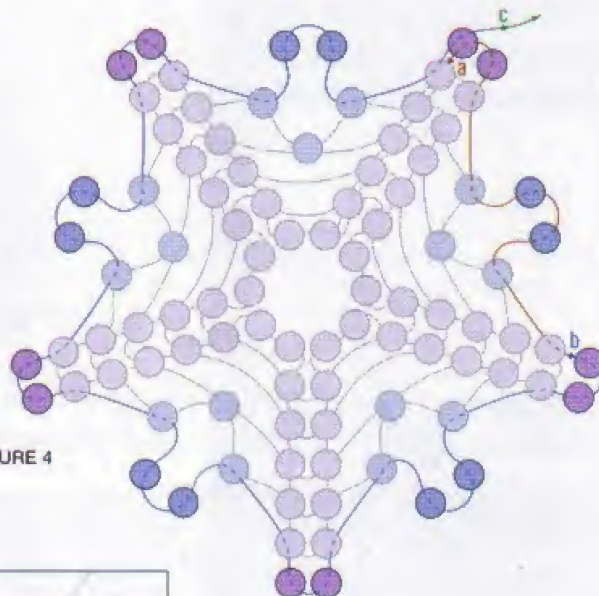


FIGURE 4



Round 6: Pick up two As, and sew down through the next A. Pick up a B, and sew through the next B. Pick up a B, and sew through the next A (c-d). Repeat four times, and step up (d-e).

Round 7: Pick up two As, and sew through the next A and B. Pick up two Bs, and sew through the next B and A (figure 4, a-b). Repeat four times, and step up (b-c).

Rounds 8 and 9: Work two rounds with an alternating pattern of a stitch with two As and a stitch with two Bs five times. Pull tight so the beadwork curves.

Rounds 10 and 11: Pick up two As, and sew down through the next A. Pick up a C, and sew up through the next B (photo a). Pick up two Bs, and sew down through the next B. Pick up a C, and sew up through the next A. Repeat four times, and step up. Work another round.

Round 12: Work as in rounds 10 and 11, but pick up two Cs between the stitches instead of one (photo b).

Rounds 13 and 14: Work two rounds as in rounds 10 and 11, positioning the Cs as in rounds 10 and 11.

Round 15: Work a stitch with two As,

materials

pair of earrings

- 2 6° seed beads or 4 mm beads
- 11° cylinder beads or 15° seed beads
- 5 g color A
- 3 g color B
- 2 g color C
- 10 or more color D (yellow)
- seed beads in assorted sizes for stamen (optional)
- pair of earring findings
- Fireline 6 lb. test
- beading needles, #12, #13, or #15

For color information, see our Resource Guide at BeadAndButton.com/resources.



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skip the C, and sew up through the next B. Work a stitch with two Bs, skip the next C, and sew up through the next A. Repeat around, and step up. Pull tight after each stitch so the beadwork begins to curve inward.

Round 16: Work 10 stitches with two As per stitch.

Round 17: Pick up one A per stitch to create a picot at the end of each herringbone column. Step up through the first picot A (photo c).

Round 18: Pick up two As, and sew through the next picot A and the following three As to exit the following picot A (photo d). Repeat four times, and step up through the first A added in this round.

Round 19: Pick up an A, a C, and an A, and sew through the next six As (photo e). Repeat four times, and end the thread (Basics).

[3] With the tail, pick up a 6° seed bead or 4 mm bead, six As, and the loop of an earring finding. Sew back through the 6° or 4 mm, and sew through a bead opposite where your thread exited at the start of this step (photo f). Retrace the thread path a few times.

[4] If desired, add a stamen: Sew through the 6° or 4 mm so your needle exits inside the flower. Pick up five or

more color D seed beads. Skip the last one, and sew back through the rest of the Ds and the 6° or 4 mm. Sew through the hanging loop again, and end the thread.

[5] Repeat steps 1-4 to make a second earring. •

EDITOR'S NOTE:

Choose your beading needles based on the beads you use. Use #12 if you're stitching with 11° cylinders. Select #13 or #15 if you're stitching with 15°s.
- Julia

Judith Golan of Rehovot, Israel, began beading four years ago after receiving her

master's degree in plant sciences. She enjoys 3D beadwork and often finds inspiration in the natural world. Contact Judith at judith27k@gmail.com, or visit her Web site, http://judith27k.blogspot.com.



PEYOTE STITCH

Mirror Mirror

Brightly colored
bezels make mirror
components splash
with summer fun

designed by **CJ Bauschka**

Using seed beads in three or
four colors lends both unity
and variety to this design.



Catch someone's eye when you wear this colorful set made with mirrors and vibrant seed beads.

step by step

Bracelet

Bezeled mirror components

[1] On 1½–2 yd. (1.4–1.8 m) of Fireline, attach a stop bead (Basics, p. 98) in the center of the thread. Pick up enough color A, B, or C 11° seed beads to wrap loosely around the outside edge of a mirror, making sure to pick up an even number of beads. Sew through the first 11° to form a ring (photo a).

[2] Working in tubular peyote stitch (Basics), work a total of four rounds using 11°s (photo b).

[3] Work two rounds of tubular peyote stitch using color A, B, or C 15° seed beads, pulling the thread tight as you stitch so the beads begin to form a flat surface (photo c).

[4] Work one or two more rounds of tubular peyote. If your beads are too snug to flatten, work evenly spaced peyote decreases (Basics) in the third or fourth round (photo d).

[5] Place the mirror in the bezel cup. Using the tail, repeat steps 3 and 4.

[6] Sew through the bead-work to exit the second round of 11°s, pick up a contrasting color 11° seed bead or a 3–4 mm fringe drop, and sew through the next 11° in the round. Repeat around (photo e). Do not end the threads.

[7] Repeat steps 1–6 to bezel all of the mirrors, changing the bead colors and edging as desired. To add a picot edge, pick up three 15°s instead of a drop or 11° in step 6.

Toggle clasp

[1] On 1 yd. (.9 m) of Fireline, pick up 38 15°s, and sew through the first 15° again to form a ring. Working in tubular peyote stitch, work a round with 15°s and a round with 11°s (photo f).

[2] Work two rounds with 15°s, and zip up (Basics) the edges to form a tubular ring. End the threads (Basics).

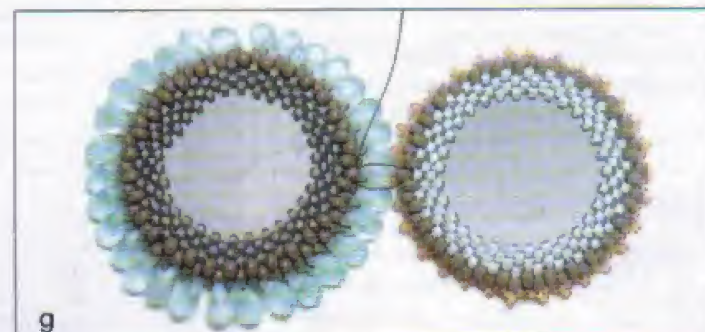
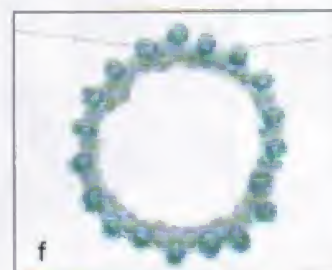
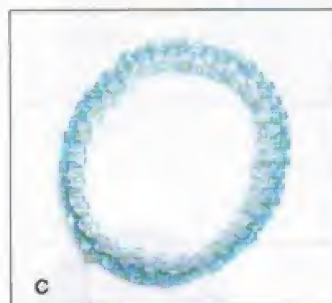
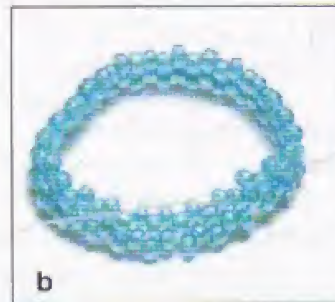
[3] On 28 in. (71 cm) of Fireline, attach a stop bead, leaving a 6-in. (15 cm) tail. Pick up 16 15°s, and work in flat even-count peyote stitch (Basics) until you have 10 rows, with five beads along each side of the strip. Zip up the edges, and exit one end of the tube. Pick up a fringe drop, and sew through the tube to exit the other end. Pick up a drop, and sew back through the tube. Reinforce the thread path through the drops, and end the thread.

Assembly

[1] Arrange your mirror components on your work surface in the desired order. You'll start with the center component and work your way to the ends as you connect the pieces.

[2] Using the tail on a component, exit an 11° in one of the two center edge rounds, and sew through an 11° in the corresponding round on an adjacent component and the 11° your thread just exited (photo g). Sew through both beads again. End the thread.

[3] Repeat step 2 to connect the remaining components, taking care to attach them in a straight line.



materials

both projects

- Fireline 6 lb. test
- beading needles, #12 and #13

bracelet 8¼ in. (21 cm)

- craft mirrors
1-in. (25 mm) diameter
- 6 ¾-in. (19 mm) diameter
- 3 g 3–4 mm fringe drops
- 4 g 11° seed beads in each of 3 colors: A, B, C
- 3 g 15° seed beads in each of 3 colors: A, B, C

necklace 24 in. (61 cm)

- craft mirrors
5 1-in. (25 mm) diameter
- 8 ¾-in. (19 mm) diameter
- 12 ½-in. (13 mm) diameter
- 4 g 3–4 mm fringe drops
- 8 g 11° seed beads in each of 3 colors: A, B, C
- 6 g 15° seed beads in each of 3 colors: A, B, C

For color information, see our Resource Guide at BeadAndButton.com/resources.

[4] To attach the clasp, exit an 11° in the embellishment round of an end component, and pick up six 15°. Sew through an 11° on the toggle ring, and sew back through the last three 15°. Pick up three 15°, and sew through the embellishment 11° on the bezel again. Retrace the thread path, and end the thread.

[5] Repeat step 4 on the other end of the bracelet, but sew through a 15° in the center of the toggle bar. End all remaining threads.

Necklace

[1] Follow the instructions in "Bracelet: Bezeled mirror components" and "Bracelet: Toggle clasp" to make your necklace components.

[2] Arrange the components on your work surface. To give the necklace a V shape in front, you'll want to connect the components in the center at an angle, rather than in a straight line. Follow the instructions in "Bracelet: Assembly" to finish the necklace. ●

Watch a video demonstrating tubular peyote stitch at BeadAndButton.com/videos.

Make a necklace to match your bracelet. The sizes of mirrors available may vary from store to store. If you can't find the same sizes listed here, play with the sizes and shapes you can find. Try asymmetrical or layered arrangements.



CJ Bauschka has been beading for a little more than six years. She lives in Adrian, Mich., in the U.S. View more of CJ's work on her Web site at 4hisglorycreationsbycj.com, and contact her by e-mail at angeldesigner@verizon.net or phone at (517) 442-4093.



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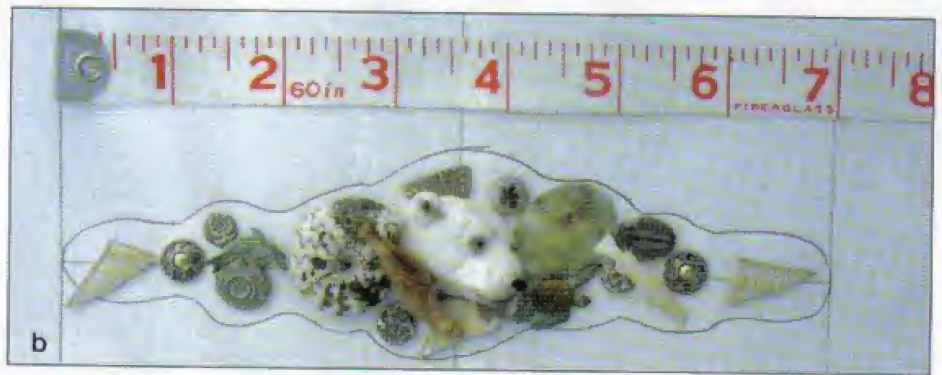
Arctic cuff

Create a story in a
bead-embroidered cuff

designed by Heidi Kummli



A plastic toy animal plus carved
and cast sea creatures make for
a cohesive cuff.



Most of my work includes animals and nature, and I'm always looking out for interesting and unusual components to use in my designs. Gem and mineral shows are great places to start, but you can find elements to include in your beadwork anywhere — even in the toy aisle. With a little bead embroidery and a dash of imagination, you can put your own treasures to good use when you create a story with beads.

stepbystep

Bracelet base

[1] Holding the plastic animal firmly on your work surface, saw the head off at an angle (photo a). Drill a few small holes about $\frac{1}{16}$ – $\frac{1}{8}$ in. (2–3 mm) from the edge, and sand the back of the head to remove the rough edges.

[2] On a piece of paper, draw a straight line that is 7 in. (18 cm) long, or the desired bracelet length. Draw a perpendicular line through the center. Lay out your components, placing the animal head on the center line and arranging the remaining elements around it. If you are using scraps of fur or leather, cut them to the desired shapes. Draw around your design to make a template (photo b). If you have a digital camera, take a photo so you can remember the placement of your components.

[3] Cut out your template, and trace it onto a piece of Ultrasuede. Mark the center lines (photo c).

[4] Mix a pea-sized amount of epoxy glue, and use a toothpick to spread it on the back of the head. Glue the head to the center of the Ultrasuede. Allow the glue to dry. Using a comfortable length of thread, tie an overhand knot (Basics, p. 98) at the end of the thread. Sewing up through the back of the Ultrasuede, tack the head to the Ultrasuede, sewing through the drilled holes (photo d).

[5] Using color A 15° seed beads, work a round of beaded backstitch (Basics) around the head. Sew through all the beads again to snug them up against the head.

[6] Mix another small amount of epoxy, and glue your two largest cabochons to the Ultrasuede. Using 15°s or 9° three-cut seed beads, work a round of beaded backstitch around one or both of them (photo e), and sew through all the beads again to snug them to the components, as in step 5.

[7] Continue gluing one or two components to the Ultrasuede, working

materials

bracelet 7 in. (18 cm)

- plastic toy animal
- 18–25 6–25 mm assorted cabochons, stones, buttons, metal pieces, and animal shapes
- 1–2 g 2 mm bugle beads
- 2–3 g 9° three-cut seed beads
- 15° seed beads
- 5–10 g color A
- 1–2 g in each of 3 colors: B, C, D
- 2-strand slide clasp
- nylon beading thread, size B
- beading needles, #12
- Aleene's Thick Designer Tacky Glue
- bottle or drinking glass
- 7 x 3 in. (18 x 7.6 cm) cardboard
- 2 x 2 in. (5 x 5 cm) fur or leather scrap (optional)
- jeweler's saw with blade for cutting plastic
- paper for pattern
- ruler
- sandpaper, 60 grit
- scissors
- small drill
- toothpicks
- two-part epoxy glue
- 8 x 8 in. (20 x 20 cm) Ultrasuede

For color and source information, see our Resource Guide at BeadAndButton.com/resources.



from the center toward the edges, and working one or two rounds of beaded backstitch around each component as you go (photo f). End and add thread (Basics) as needed. Leave enough room between components to work beaded backstitch between them, and keep your beadwork inside the lines of the pattern. Sand the backs of your components as needed to create a good bond to the Ultrasuede. If you are using scraps of fur or leather, use Aleene's Thick Designer Tacky Glue to glue them to the Ultrasuede, allow it to dry, and tack down the edges. Layer components as desired, gluing where possible and tacking them to the Ultrasuede through the beadwork (photo g).

[8] Fill in spaces between the components with beaded backstitch using 2 mm bugle beads, 9's, and 15's in colors A, B, C, and D (photo h). Wrap the embellished Ultrasuede around a bottle or drinking glass (photo i). This will show you how it will look on your wrist and may reveal more places to embellish. Fill in the vacant areas with more seed beads and/or layered components (photo j), and end the thread.

Assembly

[1] Trim the Ultrasuede about $\frac{1}{16}$ – $\frac{1}{8}$ in. (2–3 mm) from the edge of your

beadwork, taking care not to cut any threads.

[2] Trace the Ultrasuede onto the cardboard. Cut about $\frac{1}{8}$ – $\frac{1}{16}$ in. (3–5 mm) inside the lines so the cardboard will be slightly smaller than the beadwork.

[3] Trace the embellished Ultrasuede onto the remaining Ultrasuede, and trim it so they are both the same size (photo k).

[4] Bend the cardboard around the bottle or glass so it curves (photo l). Using Aleene's Thick Designer Tacky Glue, glue both pieces of Ultrasuede to the cardboard, leaving the edges unglued. Making sure the cardboard maintains its bend, let the glue dry.

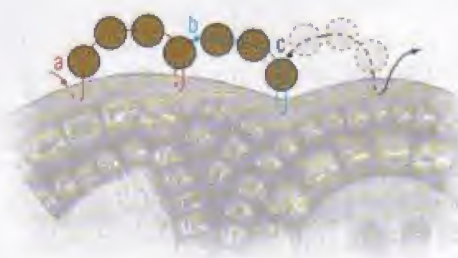
[5] Sew the clasp to the backside of the beadwork or to the cardboard (photo m), and end the thread. Glue the edges of the Ultrasuede together, and trim any excess Ultrasuede to make sure the back piece aligns with the embellished piece. Let the glue dry.

[6] Cut a 2-ft. (61 cm) piece of thread, and tie an overhand knot at the end. Sew between the front and back pieces of Ultrasuede, and bring the needle up through the top of the embellished Ultrasuede, hiding the knot between the two pieces. Pick up four As, slide them close to the Ultrasuede, and sew down through both layers of Ultrasuede. Sew back through the last A added

(figure, a–b). Pick up three As, slide them close to the last A, and sew down through the layers of Ultrasuede. Sew back through the last A added (b–c). Repeat around the edge (photo n). When you reach the last stitch, pick up enough beads to fit between the last A added and the first A added, and sew down through the first A. End the thread. •

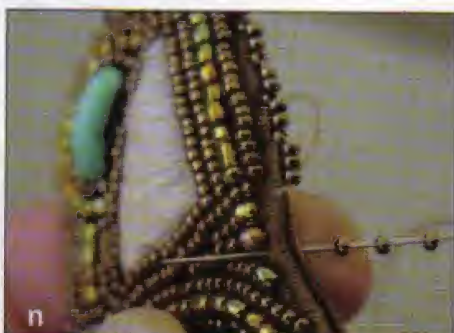
DESIGNER'S NOTES:

- Keep a few extra components on hand, as you may find that brainstorming your design works better as you go.
- I like to use the cardboard from the back of memo pads or notebooks; it's thick enough to be sturdy yet thin enough to cut with scissors.

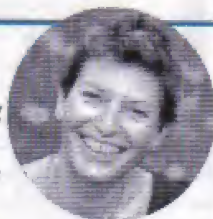


FIGURE

Use components that complement the animal you are highlighting in your piece.



Heidi Kummli has been beading for 30 years. She designed this piece with the plight of the polar bears in mind, and she enjoyed fitting in an assortment of items she has collected over the years. She says it's like a puzzle to fit all the pieces together. She hopes you'll have fun finding objects in creating your own piece. See more of Heidi's work at her Web site, freespiritcollection.com.



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(Extra) ordinary inspiration

ARTIST PROFILE



Sara hard at work at the 2009 Bead&Button Show.



Dotty Made Me Do It was inspired by a customer who announced that one of Sara's pieces had too many dots. "It made me think of the movie *Amadeus* when the King tells Mozart that his new composition has 'too many notes!' So this one is really, really dotty. And dedicated to that."

Sara Sally LaGrand elevates simple subjects to art in her lampworked beads and handmade jewelry.

by Stacy Hillmer

There's something familiar yet unexpected about the lampworked pods and blooms that adorn Sara Sally LaGrand's jewelry. The forms are reminiscent of plants found on a hike through the forest, but the colors seem plucked from the side of the Yellow Brick Road. For Sara, that means she's on the right track.

"I think art, especially wearable art, lifts you beyond what's ordinary and mundane in life," she says. "Things you're familiar with give you comfort. Meanwhile you're creating a piece that makes a woman feel special, elevates her and everyone around her. And I think that's what art is all about."

Unassuming muses

Much of Sara's work involves taking the ordinary to extraordinary heights. Her 2009 piece *Balance* (p. 65) celebrates the fragile equilibrium of fire and water in the universe. Her theme was right at home in *Convergence*, a joint exhibit by the International Society of Glass Beadmakers (ISGB) and *Bead&Button* magazine.

"When they said *Convergence* was about the four elements, I chose fire and water because of their relationship to one another," she explains. "If you have too much water, it extinguishes fire, and if you have too much fire, it consumes the water."



Ripe won second place in the 2009 Bead Dreams lampwork category. The seed and pod shapes recall Sara's youthful summers spent outdoors.

Glass corsages come to the Bead&Button Show

Learn more about Sara's Bead&Button Show class "Creativity and the lampworked glass corsage" at BeadAndButtonShow.com. The show runs June 6–13 in Milwaukee, Wisconsin.



Sara often names her pieces after women in her life: "If a piece is bright and happy, it gets the name of a woman I know who is like that. The same if it's somber and quiet." What do these pieces say about their namesakes, Laura, Bridget, and Lydia?



Lost in adolescent reverie, Sara's daughter gazes out of *Enigma: Emily on the Train to Rome*.

Air is also a factor in maintaining this elemental balance, and fittingly *Balance's* wirework neck piece is a framework of negative space. "A friend tried to teach me Viking knit, but I took it and made it my own thing," Sara says. After only two years of weaving wire, her technique has evolved into "capturing air, putting it in a cage," which has the added benefit of making the jewelry lightweight.

The inspiration Sara finds in nature is no coincidence. It is another example of how she elevates something as familiar as one's history through jewelry. Sara's flower and pod beads take their cues from the childhood summers she spent vacationing at The Tree Station in her native Kansas, in the U.S. In this family-founded sanctuary for unusual species, Sara picked and collected all manner of weeds and seeds that would one day inform her art.

Another example of an unassuming muse, her 2008 piece *Enigma: Emily on the Train to Rome* captures her daughter's singular expression during a trip across Italy. "She had this look on her face — so far away. I had no idea what was going on in her head. Something melancholy, something teenaged." Using Morretti glass, Sara painted her daughter's face on tile beads, which are pierced yet ironically held together by nails.

The end justifies the medium

Though she works primarily in glass, Sara is not confined to one artistic niche. Her

wirework neck pieces are good examples of her multimedia interests. So are the PMC dragon and fish beads she crafted for *Balance*.

"I'm not really into PMC so much as I'm into using materials to create the look I'm after," she says. For this piece, Sara wanted the dragon and fish to look ancient and mythological as well as distressed and unearthed. Using skills she learned from PMC artist Sondra Busch, Sara crafted beads that conveyed the antiquity of these two representations of fire and water.

Babbo, which is the Italian word for "daddy," was one of her winning entries in the 2008 ISGB competition Out of the Box. The piece features some truly unusual components — parrot feathers. She explains that a man she knew owned a parrot and collected the feathers that naturally fell out over the years.

"One day he sent them to me in this big package. It was like Christmas!" The feathers burst from brightly colored glass pods, giving the whimsical feel of an amusement park. Sara wanted to evoke the roller coaster ups and downs of life and how wonderful it is for a child, especially a daughter, to have her "babbo" along for the ride.

Compared to the organic shapes and themes that permeate her work, Sara's series of house and building beads might seem out of place. She doesn't see it that way. "This might sound like a stretch, but you know how lines repeat in my articulated wire weaving? Well, everything I do has a rhythm and movement. Even the parallel lines of buildings create a sort of 'serial plane' in that the repetition creates a movement that is pleasing to the human mind."

From cottage industry to career

Sara's work as a glass artist is a far cry from her former life in broadcasting and selling newspaper advertising, but even in those professions she felt she was being creative. Through her eyes, creativity is ubiquitous: "When someone buys a comforter at the store, they often don't think about the artist who designed it," she says. "People think you can't do anything with an art degree. They have no idea that art is all around them."

Not surprisingly, Sara surrounded herself with art when she decided to raise her

In *Babbo*, real parrot feathers take a ride on the roller coaster of life.



four kids full time. She craved a “cottage industry” of sorts and began making beaded jewelry, which took her to the 1994 Santa Fe Bead Expo. There she saw a lampworking demonstration that convinced her she had to give the torch a try.

“I ordered everything I could from Mike Frantz of Frantz Art Glass. He spent hours on the phone with me — on his own dime! — explaining what to do.” But despite her expert contact, Sara wasn’t getting the gist of lampworking. Finally, she took a class on beginning bead making, which proved to be the key to unlocking the art for her. “I just had to see the glass melt, and then I got it!” she recalls. “I don’t know what was missing before, but I just had to see it melt.”

Her education in lampworking flourished with three trips to Italy. Sara says that Italian artists treat glass differently, that they know how far to push the glass because of Italy’s long history in the medium. Murano masters Lucio Bubacco and Vittorio Costantini taught her to develop sculptural designs that would later help her master her pod beads.

The ISGB was also an invaluable resource in Sara’s artistic development. “When I started making beads, I didn’t know anyone. But in the ISGB, I met so many fabulous people, and they were all willing to share — no secrets! It was refreshing.”

The experience inspired Sara to serve as president of the ISGB for two years, which she says gave her a chance to flex her corporate muscles after years away from a desk job. Today, she works part time for the ISGB as the registrar for their annual conference, The Gathering.

Student/teacher relationship

Though Sara’s already an award-winning expert in her field, her lampworking education will soon boast a diploma as she pursues her bachelor’s degree in fine arts from Park University in Parkville, Mo. “They’re letting me get my degree in glass even though they don’t technically offer that degree,” she says. The next big step in her program will be to study as an apprentice glassblower.

Paradoxically, this student of glass has served as teacher to beginning bead makers for the last eight years. Sara has taught

primarily near her home in Kansas City, Kan., but is now embracing the global classroom. “Now that my kids are older, I’m getting into the traveling side of teaching,” she explains.

Last year, she taught at the Bead&Button Show for the first time, and she’s teaching at the show again this June before leading a class in France later in the month. At both venues, she’ll be sharing the secrets of her most recent work: glass corsages.

Her corsages are composed of five simple elements — the glass pod, crater, disk, berry, and wing — yet each one has its own personality, from dark and brooding to energetically extroverted. She even names her corsages after friends who exhibit those personality traits.

“I felt that corsages were out of fashion, but I just had to do it,” she says, remembering the seemingly inexplicable drive to create them. “I had 50 of them out there when I suddenly realized I was echoing my mother, who was a florist. I even assemble the glass corsages like a flower corsage!”

And just like that, something as mundane as a memory or a spray of flowers becomes a fanfare of vibrant color and whimsical protrusions. The piece elevates the wearer, especially the wearer who made it herself, and everyone who looks at it is transported. It is ordinary glass. It is extraordinary transformation. It is art. ♦

To see more of Sara’s work or to view her class schedule, visit her Web site, sarasallylagrand.com.

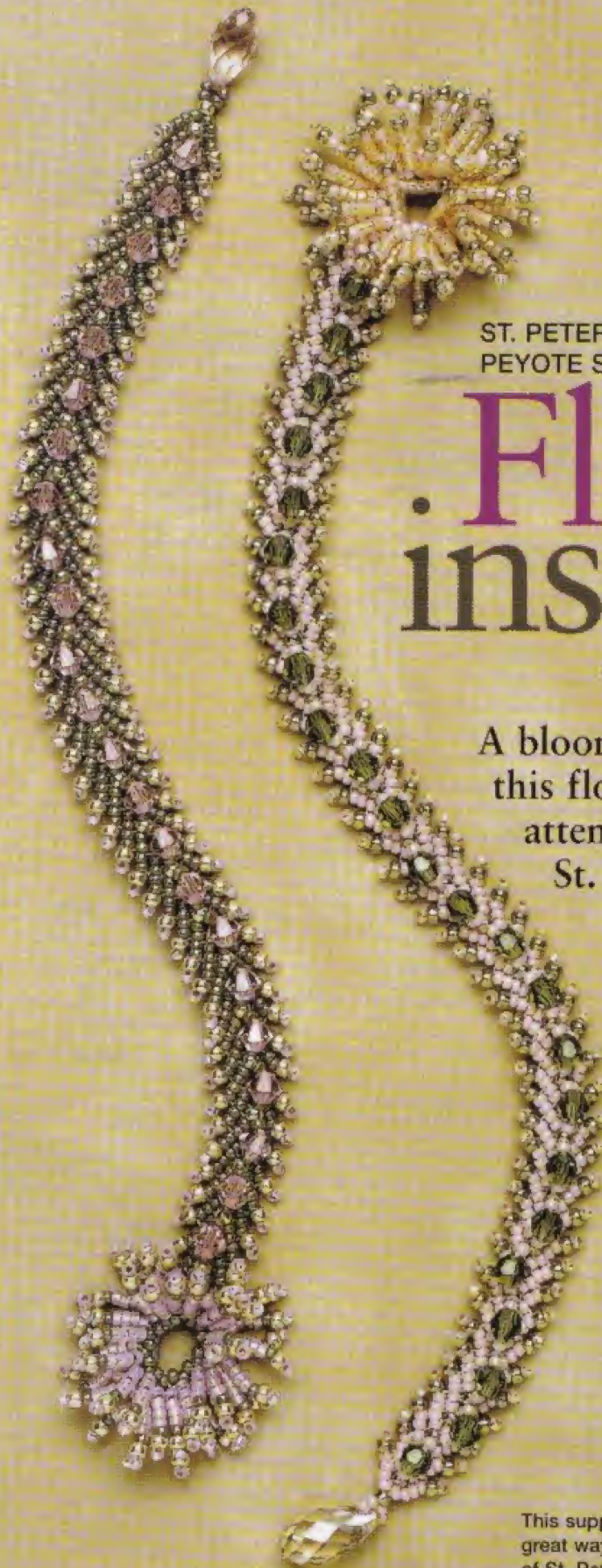


Evoking ancient, mythical archetypes, *Balance* features glass beads, PMC components, and a wire-woven neck form.

“Everything I do has a rhythm and movement.... Repetition creates movement that is pleasing to the human mind.”



Stacy Hillmer
is the copy editor for
Bead&Button and
BeadStyle magazines.
Contact her at shillmer@beadandbutton.com.



ST. PETERSBURG CHAIN /
PEYOTE STITCH / FRINGE

Floral inspiration

A blooming mimosa tree inspired
this flower-like clasp that draws
attention to a dainty version of
St. Petersburg chain

designed by **Callie Mitchell**

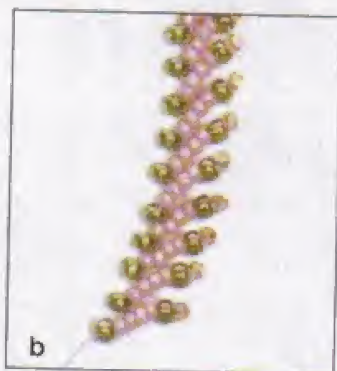
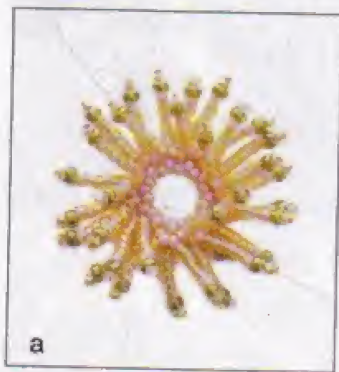
materials

bracelet 7 in. (18 cm)

- CRYSTALLIZED™ - Swarovski Elements
11 x 5.5 mm pendant
23 4 mm bicone crystals
- 3 g 11⁰ Japanese seed beads, color C
- 15⁰ Japanese seed beads
5 g color A
3 g color B
- nylon beading thread
- beading needles, #13

To find a bead store, visit BeadShopFinder.com.

This supple bracelet is a
great way to get the hang
of St. Petersburg chain.



A pendant attached to one end of a St. Petersburg band slides through a fringe-embellished ring of seed beads to become the flower's center and bracelet's clasp.

stepbystep

Flower clasp loop

[1] On 4 ft. (1.2 m) of thread, pick up 20 color A 15° seed beads, leaving an 8-in. (20 cm) tail. Sew through all the beads again to form a ring, and sew through the first bead again.

[2] Working in circular peyote stitch (Basics, p. 98), pick up an A, skip an A, and sew through the next A.

Repeat around, and step up through the first A picked up in this round.

[3] Pick up two As, and sew through the next up-bead.

Repeat around, and step up through the first A in the pair of As picked up in this round.

[4] To make a fringe, pick up five color B 15° seed beads, an A, a color C 11° seed bead, and a B. Skip the end B, and sew back through the first seven beads. Sew through the next A in the pair of As.

[5] Repeat step 4 around the ring, sewing through the next A in either a pair of As or an A from the third round (photo a). End and add thread (Basics) as needed.

[6] Sew through the beadwork in the ring, and exit an up-bead in the first round.

Work a second round of fringe: Pick up four Bs, an A, a C, and a B. Skip the end B, and sew back through the first six beads. Sew through the next A in the first or second round. Repeat around the ring. End the working thread and tail. Set the clasp loop aside.

Bracelet band

[1] Using 4 yd. (3.7 m) of thread, and working in St. Petersburg chain (see "Double St. Petersburg chain," p. 68, and photo b), stitch the first side of the band to the desired length. Stitch 47 units for a 7-in. (18 cm) bracelet. If you lengthen the band, stitch an odd number of units.

[2] Work the second side of the band ("Double St. Petersburg chain" and photo c). When you complete the second side, if you do not have 30 in. (76 cm) of thread remaining, end the thread, and add a new 30-in. (76 cm) thread to attach the clasp and embellishment.

Clasp and embellishment

[1] Position the clasp loop fringe side down.

[2] Using the working thread from the doubled band, sew through an A in the outer round of the clasp and two As in the other side of the end V (photo d). Retrace the thread path a few times.

[3] Flip the band so the clasp fringe is facing upward, and exit a center C at the end of the band.

[4] Pick up an A, a 4 mm bicone crystal, and an A, skip a center C, and sew through the next center C (photo e). Repeat for the length of the band. Do not end the thread.

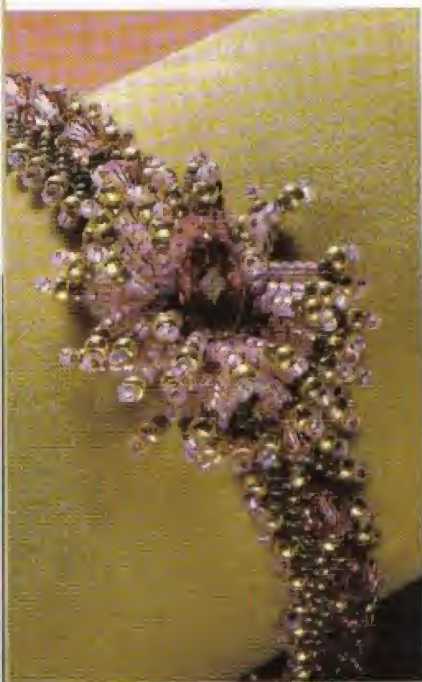
[5] Using the working thread from the embellishment, sew through the beadwork to exit an end A at the base of the V.

[6] Pick up a C, two As, the pendant, and two As. Sew back through the C, and continue through the As in the other side of the V (photo f). Retrace the thread path a few times. End the thread. Push the pendant up through the fringe loop to fasten the clasp.

EDITOR'S NOTE:

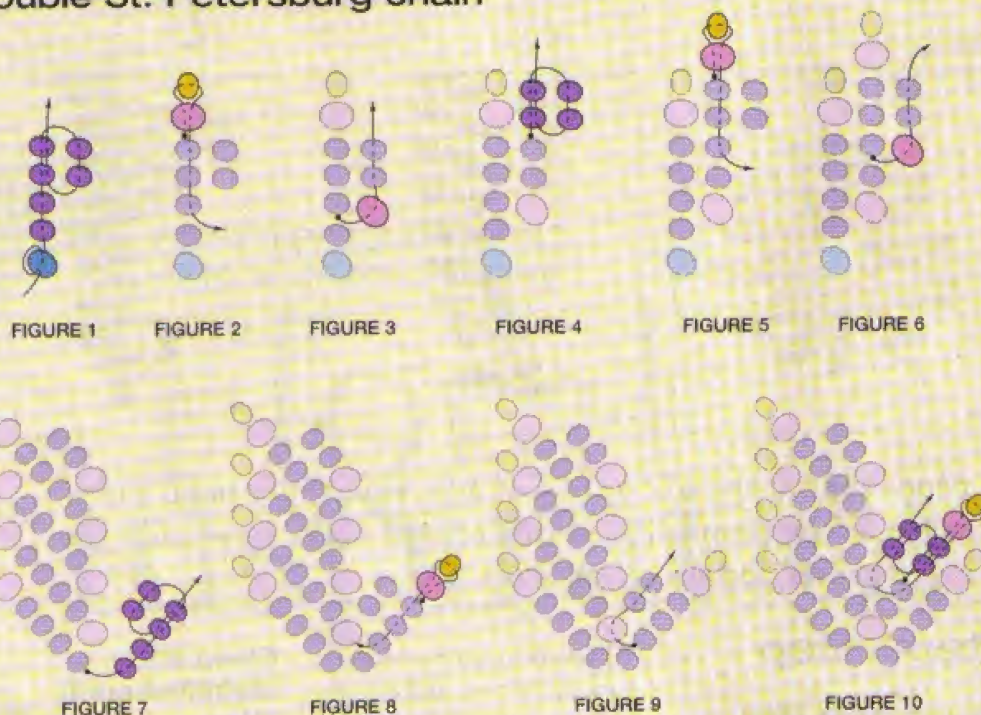
I substituted 4 mm round crystals for the 4 mm bicone crystals in my version of the bracelet, and used a larger pendant for the clasp. I made my clasp loop 22 15° seed beads around to fit the larger pendant. If you increase the loop size, just remember to pick up an even number of beads and keep the ring snug around the pendant. – Lynne

If you'd like to make more beaded jewelry using St. Petersburg chain, search all online projects at BeadAndButton.com/projects. Under the Style/Stitch heading, click on St. Petersburg chain.



This clever clasp is an excellent example of a well-thought-out design.

Double St. Petersburg chain

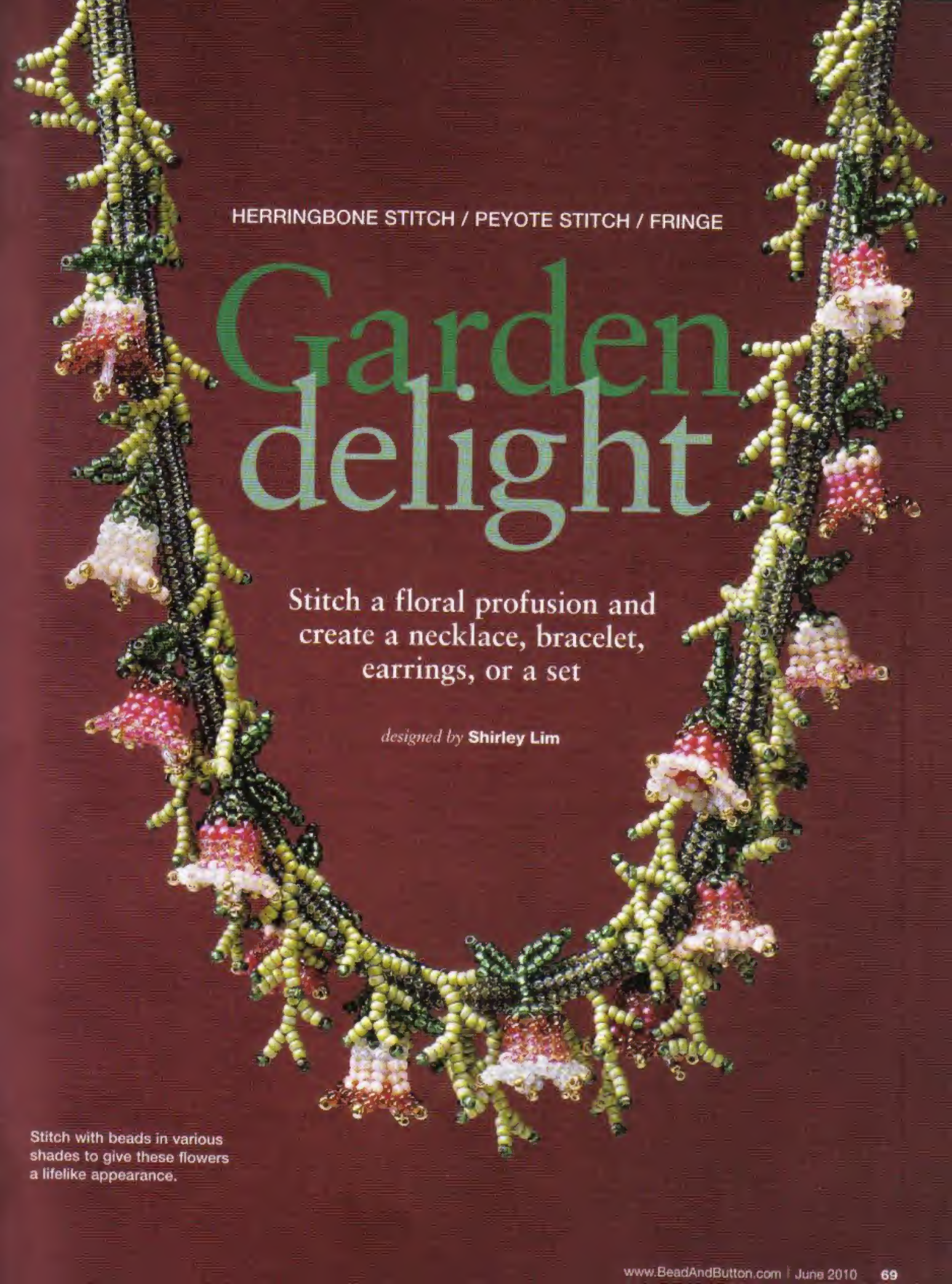


- [1] Attach a stop bead (Basics) in the center of the thread. Wind the tail around a card or bobbin so it stays out of the way as you work the first half of the chain.
- [2] Pick up six color A seed beads. Sew through the third and fourth As again so the fifth and sixth beads form an adjacent column (figure 1).
- [3] Pick up a color C and B seed bead, and sew back through the C and the last three As in the column (figure 2).
- [4] Pick up a C, and sew through the two As in the newest column (figure 3).
- [5] Pick up four As, and sew through the first two As just picked up, sliding the four beads tight to the existing chain (figure 4).
- [6] Pick up a C and a B, and sew back through the C and the last three As in the column (figure 5).
- [7] Pick up a C, and sew through

- the two As in the new column (figure 6).
- [8] Repeat steps 5–7 to the desired length.
- [9] Remove the stop bead from the starting end of the chain. Pick up six As, and sew through the third and fourth As again, as in step 2 (figure 7).
- [10] Pick up a C and a B, and sew back through the C and the next three As in the column (figure 8).
- [11] Sew through the adjacent C from the first side of the chain and the two As in the newest column of the second side (figure 9). Pull tight.
- [12] Pick up four As, and sew through the first two As again. Pick up a C and a B, and sew back through the C and the last three As in the column. Sew through the next C in the first chain, and through the two As in the newest column (figure 10). Repeat this step to the end of the chain. •

Callie Mitchell began adding beads to her knitting projects before learning how to bead. She credits her daughter, also a beader, with encouraging her to do bead weaving. She lives in Houston, Texas, in the U.S. To see more of her work, visit peregrinebeader.etsy.com. E-mail her at calliem48@gmail.com.





HERRINGBONE STITCH / PEYOTE STITCH / FRINGE

Garden delight

Stitch a floral profusion and
create a necklace, bracelet,
earrings, or a set

designed by **Shirley Lim**

Stitch with beads in various
shades to give these flowers
a lifelike appearance.

materials

all projects

- Fireline 6 lb. test, or nylon beading thread in a color to match the beads
- beading needles, #12

necklace 16 in. (41 cm)

- 14 8° seed beads
- 11° seed beads
- 3–5 g in each of 6 colors: A, B, C, D, E, F
- 1 g color G
- 5–7 g color H
- 1–2 g color I
- 12–15 g color J
- 10–14 g color K

bracelet 7 in. (18 cm)

- 8 8° seed beads
- 11° seed beads
- 2–3 g in each of 6 colors: A, B, C, D, E, F
- 1 g color G
- 2–4 g color H
- 1 g color I
- 6–8 g color J
- 5–7 g color K

pair of earrings

- 2 8° seed beads
- 11° seed beads
- 1–2 g in each of 3 colors: A, B, C
- 1 g color G
- 2 g color H
- 1 g color I
- pair of earring findings
- 2 pairs of pliers

To find a bead store, visit BeadShopFinder.com.

Living in Singapore, which is known as the Garden City, I am surrounded by flowers and greenery. I take inspiration from my surroundings and incorporate nature into my jewelry designs.

step by step

Flowers

[1] On 1 yd. (.9 m) of Fireline or thread, pick up five color H 11° seed beads, and tie them into a ring with a square knot (Basics, p. 98), leaving a 12-in. (30 cm) tail. Sew through the first H again.

[2] Pick up an H, and sew through the next H (figure 1, a–b). Repeat around the ring, and step up (b–c).

[3] Using color A 11° seed beads, work a round in tubular peyote (Basics), and step up (figure 2, a–b).

[4] Pick up two As, and sew through the next A. Repeat around the ring, and step up through the first A added in the round (b–c).

[5] Pick up two color B 11° seed beads, and sew down through the next A and up through the following A (figure 3, a–b). Repeat around the ring, using the pairs of As added in the previous round as a base for tubular herringbone stitch (Basics), and step up (b–c).

[6] Using Bs, work two more rounds in tubular herringbone, and step up.

[7] Work an increase round (Basics): Pick up two color C 11° seed beads, sew down through the next B, pick up a C, and sew up through the following B

(figure 4, a–b). Repeat to complete the round, and step up (b–c).

[8] Pick up a C, a color G 11° seed bead, and a C. Sew down through the next C, pick up two Cs, and sew up through the following C (c–d). Repeat to complete the round, and sew through the beadwork to exit an H in the first round (d–e).

[9] Pick up an H, sew through the center of the flower, and pick up an 8° seed bead, eight color I 11° seed beads, and three Gs. Sew back through the Is, the 8°, the H, and an H in the first round opposite the one your thread exited at the start of this step (photo). Sew back through the first round again to secure the new H. End the thread (Basics).

[10] Repeat steps 1–9, alternating through colors A, B, C, D, E, and F for the body of the flower, to make a total of 14 flowers for a necklace, eight flowers for a bracelet, or two flowers for earrings.

Necklace

Base

[1] On a comfortable length of Fireline or thread, pick up six color J 11° seed beads, and tie them into a ring with a square knot, leaving an 8-in. (20 cm) tail. Sew through the first J again.

[2] Using the ring as a base, work

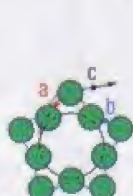


FIGURE 1

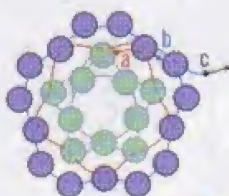


FIGURE 2

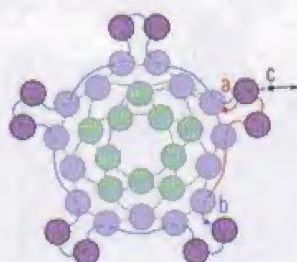


FIGURE 3

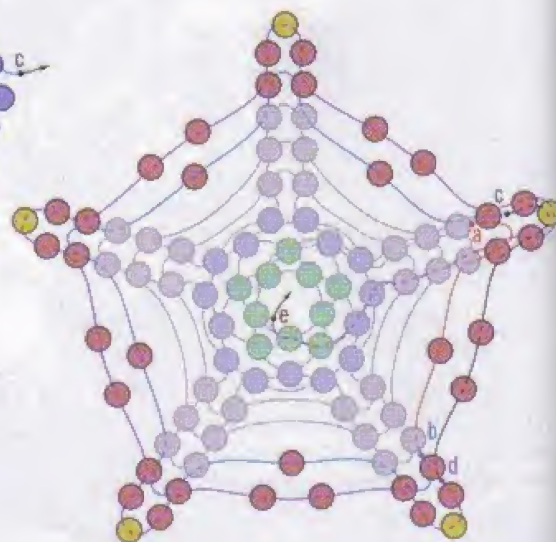


FIGURE 4



in tubular herringbone for about 1½ in. (3.8 cm).

[3] Add fringe: With your thread exiting down a column, pick up 15 color K 11° seed beads and an H. Skip the H, and sew back through the next three Ks (**figure 5, a-b**). To add a branch, pick up three Ks and an H, skip the H, and sew back through the three Ks just added and the next three Ks (**b-c**).

Repeat to add three more branches, and exit the first K added (**c-d**). Sew up through the next J, and work five rounds of herringbone, ending and adding thread (Basics) as needed.

[4] Repeat step 3 three times to add three more fringes.

[5] Add a flower: With your thread exiting a down column, pick up seven Hs, skip the last H added, and sew through the next one (**figure 6, a-b**). Pick up four Hs, skip four Hs, and sew through the first H added (**b-c**). This makes a leaf. Pick up two Hs and the center H in the base of a flower, and sew back through the two Hs just added (**c-d**). Make a second leaf (**d-e**), and sew up through the next J.

[6] Work five rounds of herringbone, and add a fringe as in step 3. Repeat. Work five rounds of herringbone, and add a flower as in step 5.

[7] Repeat step 6.

[8] Work three rounds of herringbone, and add a fringe. Repeat twice. Work three rounds of herringbone, and add a flower. Repeat this sequence seven times.

[9] Repeat step 6 three times.



FIGURE 5

[10] Work five rounds of herringbone, and add a fringe. Repeat three times.

Work in tubular herringbone for about 1½ in. (3.8 cm).

[11] To adjust the length of your necklace, add or remove rounds of herringbone on both ends of the necklace, taking care to keep the placement of the embellishments symmetrical.

Clasp

[1] Thread a needle on the tail. Pick up a J, and sew through the next two Js. Repeat twice, and step up through the first J added. Sew through all three Js just added to bring them together.

[2] Sew through the H in the center of a flower base, the J your thread just exited, and the next J. Continue around to connect the H in the flower base to all three Js at the end of the necklace, and end the thread.

[3] With your working thread, repeat step 1.

[4] Pick up enough Js to form a loop around the flower (about 31 Js). Sew back through the first J added, and continue through the J your thread exited and the next J. Retrace the thread path, connecting the loop to all three Js in the necklace base. End the thread.

Bracelet

Repeat the steps for "Necklace" with the following changes: Work seven rounds of tubular herringbone at the beginning and the end. Work an alternating pattern of a fringe and three

rounds of herringbone three times, then a flower and three rounds of herringbone. To adjust the length of your bracelet, make more or fewer flowers or change the number of rounds of tubular herringbone at the beginning and end.

Earrings

[1] Make a flower as in "Flowers," but do not end the thread. Pick up seven Hs, skip five Hs, and sew back through the first two Hs and the H your thread exited in the base of the flower (**figure 7, a-b**). Sew back up through two Hs (**b-c**).

[2] Pick up seven Hs, skip the last H, and sew back through the next H. Pick up four Hs, and sew back through the first H picked up (**c-d**).

[3] Sew through the five Hs in the loop (**d-e**).

[4] Repeat step 2 (**e-f**).

[5] Sew down through two Hs and the H in the base of the flower. End the thread.

[6] Open the loop (Basics) of an earring finding, and attach the five-H loop.

[7] Make a second earring. •

Shirley Lim

resides in Singapore and has been beading since 2000. She

loves combining peyote with herringbone, her favorite stitch, and she says this design lends itself well to endless color combinations. Contact Shirley at info@beading-fantasy.com, view beading-fantasy.com, or read beading-fantasy.blogspot.com.

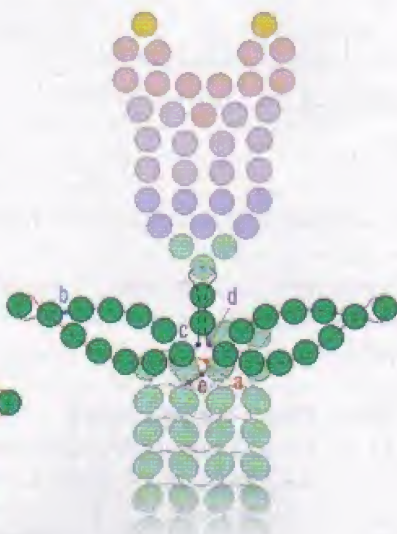


FIGURE 6



FIGURE 7

PEYOTE STITCH / HERRINGBONE STITCH

Filigreee fling

An art-glass bead created by lampwork artist Melissa Vess inspired this design.

Transform straight peyote segments into curving loops and swirls

designed by **Cynthia Newcomer Daniel**

Capture the colors of a lampworked focal bead in filigree-like beadwork. This versatile design accommodates focal beads of different sizes and shapes.

step by step

Stitching sequence

Follow the same stitching sequence to make each component:

Base rows or rounds: Pick up an alternating pattern of a color D 15° seed bead and a color A 11° seed bead for the specified length. These beads form rows or rounds 1 and 2.

Row/Round 3: Pick up one 15° per stitch.

Row/Round 4: Pick up one color B 11° seed bead per stitch.

Row/Round 5: Pick up one 15° per stitch.

Row/Round 6: Pick up one color C 11° seed bead per stitch.

Focal bead component

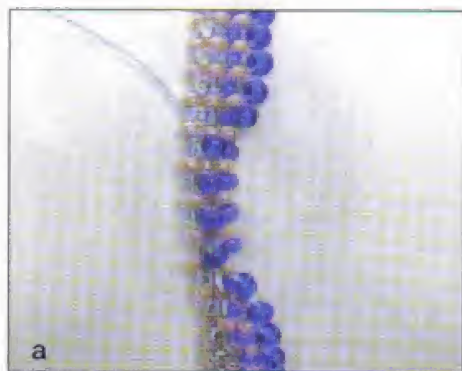
[1] On 2 yd. (1.8 m) of thread, attach a stop bead (Basics, p. 98), leaving a 6-in. (15 cm) tail.

[2] Following the stitching sequence, pick up an even number of beads to

frame the focal bead, leaving enough space for two more inner rounds to be added between this ring of beads and the focal bead. Sew through the first four beads again to form a ring.

[3] Working in tubular peyote (Basics), follow the stitching sequence for rounds 3–6, stepping up at the end of each round through the first bead added in the round, and ending and adding thread (Basics) as needed. Remove the stop bead, and end the tail.

[4] Zip up (Basics) the edges of the ring to form a circular tube, stitching the seam on the outside of the tube (photo a) to position the As on the outside, the Cs on the top, and the Bs on the inside of



the ring. Exit an A in the outer round.

[5] Continue in circular peyote stitch along the outer edge of the frame:

Round 7: Alternate working a stitch with a 15° and a stitch with a color D 11° seed bead. Step up through the first 15° added in the round.

Round 8: Pick up one C per stitch. Step up through the first C added in the round.

Round 9: Pick up one B per stitch. End the working thread.

[6] Center 18 in. (46 cm) of Fireline on two Cs in the inner round of the ring. Working with each end of the Fireline, cross the Fireline through the 15° between the pair of Cs.

[7] Over both strands of Fireline, string a C, a 4 mm bicone crystal, the focal bead, a 4 mm, and a C (photo b). If the hole in the focal bead is large, string enough seed beads to fill the hole before stringing the focal bead.

[8] Separate the strands of Fireline, and cross the ends through a 15° on the opposite side of the ring. Sew through the Cs and Ds around the inner edge of the ring to stiffen the beadwork. Retrace the thread path through the focal bead, and end the Fireline. Set the focal bead component aside.

Component A

Frame

[1] On 2 yd. (1.8 m) of thread, attach a stop bead, leaving a 12-in. (30 cm) tail. You may need to modify the inset depending on the size of your A component, changing its width and height.

[2] Pick up two 15°s, two Bs, four Cs, two Bs, and two 15°s. Following the Alternative Method for stitching a ladder (Basics), sew through the pairs of beads to make a ladder two beads high and six beads wide (photo e). Remove the stop bead.

[3] Working in flat herringbone stitch (Basics), pick up a 15° and a B in the first stitch, two Cs in the next stitch, and a B and a 15° in the third stitch.

[4] Working in the first two columns, stitch a two-bead column of a 15° and a B until you have a column with 11 15°s

the tube, count back 15 Bs, and sew through the 15th B in the direction of the end of the tube to form a loop (photo c). Sew through a 15° in the end of the tube. Retrace the thread path a few times. Do not end the working thread. Repeat on the other end with the tail. Do not end the tail.

[6] With the working thread, sew through the beadwork toward the end of the tube nearest the loop connection, and exit the fifth D 11° from the end of the tube.

[7] Line up the loops, and sew through the fifth D 11° from the other end of the tube. Sew the two Ds together (photo d). Retrace the thread path a few times.

[8] Sew through the beadwork to exit the sixth D 11° from an end of the tube, and sew it to the corresponding D 11° as in step 7. Sew through the beadwork to the top of the component. Do not end the working thread.

[9] Repeat steps 1–8 to make another A component.

Filigreee inset

[1] On 1 yd. (.9 m) of thread, attach a stop bead, leaving a 12-in. (30 cm) tail. You may need to modify the inset depending on the size of your A component, changing its width and height.

[2] Pick up two 15°s, two Bs, four Cs, two Bs, and two 15°s. Following the Alternative Method for stitching a ladder (Basics), sew through the pairs of beads to make a ladder two beads high and six beads wide (photo e). Remove the stop bead.

[3] Working in flat herringbone stitch (Basics), pick up a 15° and a B in the first stitch, two Cs in the next stitch, and a B and a 15° in the third stitch.

[4] Working in the first two columns, stitch a two-bead column of a 15° and a B until you have a column with 11 15°s



materials

bracelet 7¼ in. (18.4 cm)

- 37 x 20 mm lampworked focal bead (Melissa Vess, melissabeads.etsy.com)
- 6 4 mm bicone crystals
- 4 g 11° seed beads in 4 colors: A, B, C, D
- 4 g 15° seed beads, color D
- nylon beading thread
- Fireline 8 lb. test
- beading needles, #12

To find a bead store, visit BeadShop-Finder.com.

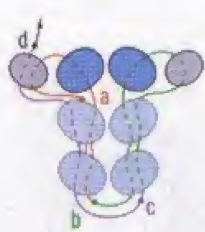
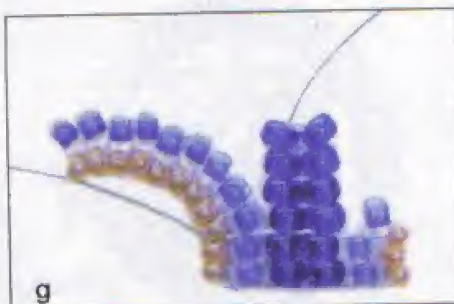
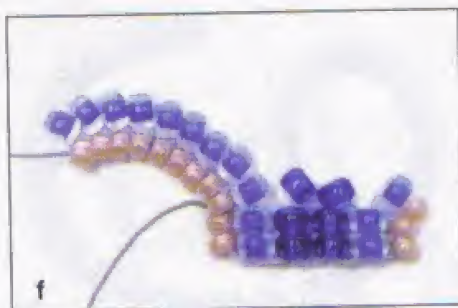


FIGURE 1

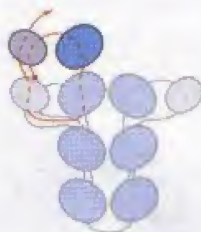
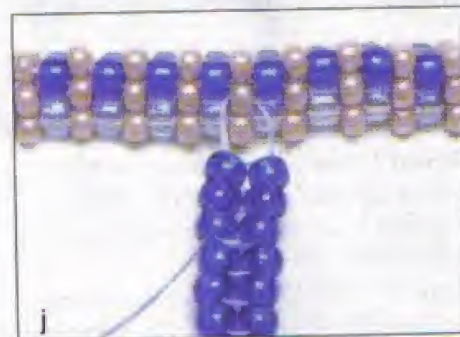


FIGURE 2



on the edge including the beads in the previous rows (photo f).

[5] Sew down through 10 Bs and up through the next two Cs. Work three herringbone stitches using Cs (photo g).

[6] Working in split herringbone stitch, pick up a 15° and a C, and sew down through two Cs in the column you exited (figure 1, a–b).

[7] Sew up through two Cs in the adjacent column, pick up a C and a 15°, and sew down through two Cs in the column you just exited (b–c). Sew up through two Cs in the first column and the 15° added in step 6 (c–d).

[8] Pick up a 15° and a C, and sew through the C and 15° below and the new 15° (figure 2). Repeat three times.

[9] Sew down through six Cs in the split column, and up through two Cs in the adjacent column. Repeat step 8 to form a second split column to mirror the first.

[10] Sew down through all the Cs in the right side of the center column, and up

through the three adjacent 15°. Repeat step 4 to stitch a second curved column.

[11] Center the filigree inside an A component, and attach it to the loops and ring (photo h).

[12] Repeat steps 1–11 to make a second filigree inset to embellish the second A component.

Component B

[1] Repeat steps 1–8 of “Component A” but with the following changes:

Step 2: Pick up 81 beads, beginning and ending with a 15°.

Steps 6–8: Connect the fourth and fifth D 11°s.

[2] Make a second B component.

Assembly

[1] Center an A component at one side of the focal bead component, and attach it using the working thread and tails.

[2] With one of the threads, exit an edge C of the focal component that is opposite the connection between the A

component loops. Pick up a 4 mm bicorne, and sew under the thread bridge of the connection (photo i). Sew back through the 4 mm, retrace the thread path a few times, and end the threads.

[3] Repeat steps 1 and 2 on the other side of the focal bead component with the other A component.

[4] Center a B component at the side of an A component, and attach it as in step 1.

[5] Repeat step 2 on the A component, but exit a D 11°.

[6] Repeat steps 4 and 5 with the other B component.

Toggle bar

[1] On 1 yd. (.9 m) of thread, attach a stop bead, leaving a 12-in. (30 cm) tail.

[2] Following the stitching sequence, pick up 21 beads, beginning and ending with a 15°. Work in flat odd-count peyote for rows 3–6.

[3] Zip up the edges to form a tube. Zigzag through the end 15°s to make sure they are joined, then exit an end A in the direction of the tube.

[4] Pick up a 15°, and sew through the next A. Repeat to work a row of “stitch-in-the-ditch” between the As. Zigzag through the end 15°s, and exit an end C in the direction of the tube.

[5] Use 15°s to work a row of stitch-in-the-ditch between the Cs. This alters the toggle bar into a triangular shape with one edge having three rows of

EDITOR'S NOTES:

- In steps 4 and 5 of “Toggle bar,” we used the term “stitch-in-the-ditch,” which indicates you should use a peyote thread path to add beads in the “ditches” where two rows of beads come together in the previous layer of an existing piece of peyote beadwork.
- The shape of your seed beads will affect the size of your components. My seed beads were shorter than Cynthia's, making each component smaller, so I modified the size of the filigree insets. – Lynne



15's. End the working thread and tail.

[6] Repeat steps 1-5 to make a second toggle bar.

[7] On a comfortable length of thread, pick up two D 11's, and sew through the first one again, leaving a 12-in. (30 cm) tail. Pick up two D 11's, sew

down through the next D 11, and sew up through the adjacent D 11 and the first D 11 just added. Repeat eight times to make a strip 10 beads long and two beads wide.

[8] Using the tail, attach the strip to a toggle bar, sewing through the center 15° on the side with three 15's. Sew back through a few Cs in the strip (photo j). Retrace the thread path a few times.

[9] Test your bracelet for fit. If you need to extend its length, add more stitches to the strip. Also measure

the distance between the two toggle bars to make sure the strip is long enough to fit between the two B components. Attach the second toggle bar to the strip.

[10] Using the working thread, attach the toggle bar to one end of the bracelet, sewing through the beads in the toggle bar and the strip as needed (photo k). End the working thread. ♦

Cynthia Newcomer

Daniel has been making jewelry for more than 40 years. Her latest design interest is adapting filigree and lace-making techniques to bead weaving. Visit Cynthia's Web site, <http://jewelrytales.blogspot.com>, where she writes short vignettes about her creations, and contact her at jewelrytales@charter.net.



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Link it up

Create a chain maille flower with a clever series of jump ring links.

designed by **Wendy Hunt**



Aspect ratio plays a key role in this bracelet. See Technique Workshop on p. 18.

materials

bracelet 8½ in. (21.6 cm)

- 3 18–20 mm lentil beads (jasper)
- 4 8 mm beads (jasper)
- lobster claw clasp
- 15 in. (38 cm) 21-gauge sterling silver wire, half-hard
- 9 6 mm inside-diameter (ID) 18-gauge sterling silver jump rings
- 84 5 mm ID 19-gauge sterling silver jump rings
- 18 3 mm ID 19-gauge sterling silver jump rings
- 180–216 2 mm ID 19-gauge sterling silver jump rings
- chainnose pliers
- roundnose pliers
- wire cutters

To find a bead store, visit BeadShopFinder.com.

stepbystep

Bead components

[1] Cut a 3-in. (7.6 cm) piece of 21-gauge wire. Make a wrapped loop (Basics, p. 98) on one end. String an 18–20 mm lentil bead, and make a wrapped loop (photo a). Repeat to make a total of three lentil-bead components.

[2] Cut a 1½-in. (3.8 cm) piece of 21-gauge wire, and make a wrapped loop on one end. String an 8 mm bead, and make a wrapped loop. Repeat to make a total of four 8 mm bead components.

Flower components

[1] Open 24 2 mm jump rings, and close 14 5 mm jump rings (Basics).

[2] On an open 2 mm, attach four closed 5 mms, and close it. Slide another open 2 mm through the four

closed 5 mms, and close it. This creates a 2 + 2 + 2 chain (photo b).

[3] Slide an open 2 mm through an end pair of 5 mms, attach two more 5 mms, and close it. Slide another open 2 mm through the four closed 5 mms, and close it (photo c).

[4] Repeat step 3 to make a chain that has seven pairs of 5 mms connected with six pairs of 2 mms.

[5] Slide an open 2 mm through an end pair of 5 mms, and close it. Slide another open 2 mm through the end pair of 5 mms, and close it. Repeat on the other end (photo d).

[6] Slide an open 2 mm through the second and fourth pairs of 5 mms, and close it. Repeat with a second 2 mm (photo e).

[7] Slide an open 2 mm through the second and fifth

pairs of 5 mms, and close it. Repeat with a second 2 mm (photo f).

[8] Slide an open 2 mm through the second and sixth pairs of 5 mms, and close it. Repeat with a second 2 mm (photo g).

[9] Slide an open 2 mm through the second and seventh pairs of 5 mms, and close it. Repeat with a second 2 mm (photo h).

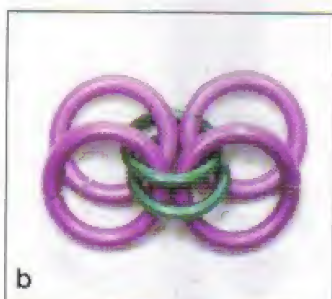
[10] Attach the end 2 mms of the first and seventh pairs to the adjacent pairs of 5 mms to complete the flower (photo i).

[11] Open a 2 mm, and attach it to an outer pair of 5 mms, and close it. Repeat around the flower (photo j). If desired, attach a second 2 mm to each pair of 5 mms.

[12] Repeat steps 1–11 to make a total of six flower components.



a

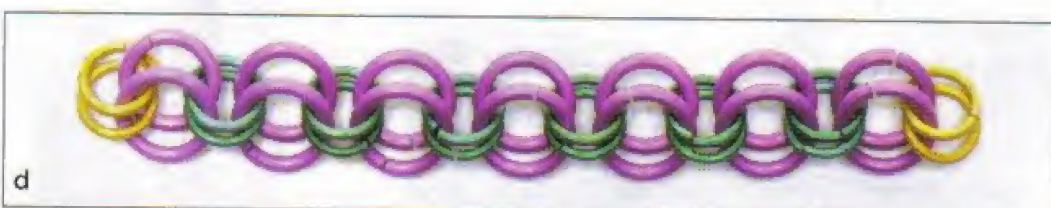


b

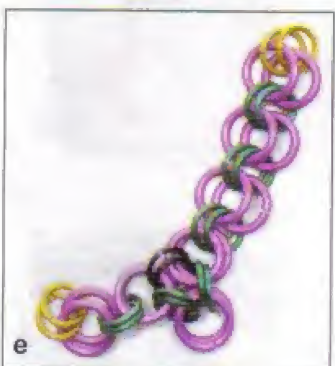
www Watch a video demonstrating how to assemble the flower components at BeadAndButton.com/videos.



c



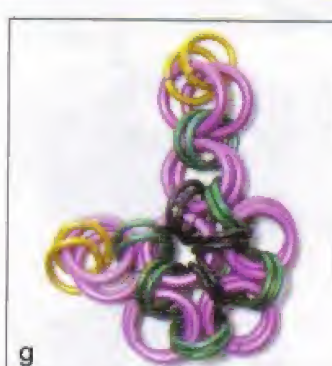
d



e



f



g



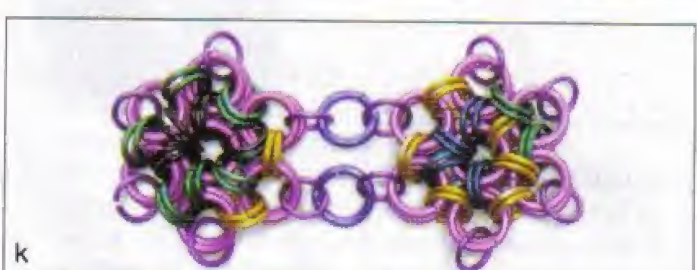
h



i



j



k

Assembly

[1] Open a 3 mm jump ring, and slide it through the 2 mm or pair of 2 mms attached in step 11 of "Flower components" for each of two flower components. Repeat (photo k).

[2] Place a lentil between the two flower components, and attach the remaining 2 mms with 3 mms as in step 1 (photo l).

[3] Repeat steps 1 and 2 with the remaining flower components and lentils.

[4] Open a 6 mm jump ring,

slide it through a wrapped loop of an 8 mm and a lentil, and close the 6 mm (photo m). Repeat to connect the remaining 8 mms and lentils, alternating between them.

[5] Open a 6 mm, slide it through an end wrapped loop of an 8 mm, and close it. Repeat on the other end.

[6] Open a 6 mm, slide it through an end 6 mm and the lobster claw clasp, and close it. Use the 6 mm on the other end as the other half of the clasp. ●



m

Wendy Hunt is a jewelry designer who lives in Ontario, Canada. She began designing chain maille and beaded jewelry six years ago. To see more of Wendy's designs, visit her Web site, baublesnbeads.atspace.com, or contact her by e-mail at hunt7897@rogers.com.



Bobbin beads

Sewing machine bobbins serve as the perfect backdrop for polymer clay beads.

designed by
Dotty McMillan



materials

21 mm bead

- 1/2–1 oz. polymer clay in each of 1–3 colors
- steel sewing machine bobbin
- polymer clay glaze
- mica powder or gold-leafing pen (optional)
- needle tool
- pasta machine *
- texture sheets
- tissue blade
- toaster oven *
- water spray bottle
- wet sandpaper (400 grit)

* Dedicated to the use of polymer clay

To find a bead store, visit BeadShopFinder.com.

stepbystep

Choose which style or styles of beads you want to make. All of them start with the same base, and then you may choose your desired surface treatment or inset.

Condition each block of clay (Basics, p. 98).



Base

[1] Using 1/4 oz. scrap or new clay of any color, set the pasta machine to the second thickest setting, and roll a sheet about 4 x 4 in. (10 x 10 cm).

[2] Measure the height of the cylinder in the center of the bobbin (about 3/8 in./1 cm), and cut a strip of clay to that measurement.

[3] Wrap the strip around the center of the bobbin (photo a). Continue cutting strips and wrapping until the bobbin is filled to about 1/8 in. (3 mm) from the edge. Press the clay firmly to smooth the seam and secure it in place without

any gaps or air bubbles.

[4] Repeat steps 1–3 for additional bobbins if desired.

Textured surface

[1] Using about 1/4 oz. of any color clay, set the pasta machine to the second thickest setting, and roll a sheet that is about 4 x 4 in. (10 x 10 cm).

[2] Spritz the texture sheet with water, and place it on the clay. Roll the texture sheet and clay through the pasta machine. Remove the texture sheet.



Dotty made this necklace with her bobbin beads. See "Designer's notes" for some tips on making a necklace.

[3] Cut a strip of textured clay as in step 2 of "Base," and wrap it around the prepared base of a bobbin. Trim the edges of the strip to meet (photo b). Smooth the edges, and retexture the seam if necessary, using a needle tool.

[4] Following the manufacturer's instructions, bake the clay in the toaster oven, and allow it to cool completely.

Metallic inset

[1] Follow the instructions for "Textured surface."

[2] Using a gold-leafing pen, trace the indentations (photo c), and let dry.

[3] Using wet sandpaper, sand the clay to remove any unwanted marks.

[4] Apply glaze to seal in the inset, and let dry.

Mica inset

[1] Using about ¼ oz. of any color clay, set the pasta machine to the second thickest setting, and roll a sheet that is about 4 x 4 in. (10 x 10 cm).

[2] Coat the surface of the clay with mica powder (photo d).

[3] Texture the clay, wrap the bobbin, and bake as in steps 2–4 of "Textured surface."

[4] Using wet sandpaper, sand the clay to remove the mica powder from the raised surface, leaving it in the indentations (photo e).

[5] Apply glaze to seal in the inset, and let dry.

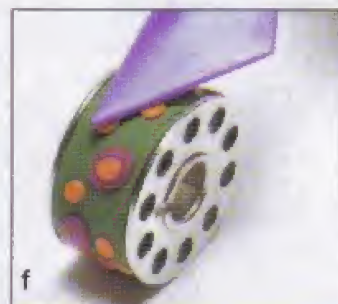
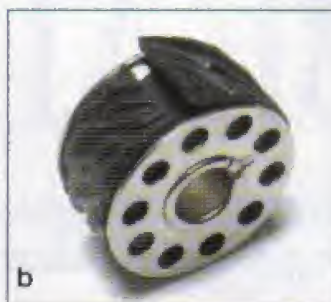
On-lay surface

[1] Using about ¼ oz. of any color clay, set the pasta machine to the second thickest setting, and roll a sheet that is about 4 x 4 in. (10 x 10 cm).

[2] Cut a strip of untextured clay, and wrap the bobbin as in steps 2 and 3 of "Base."

[3] Decorate the outer strip of clay with small dots, stripes, swirls, shapes, or canes of clay in different colors (photo f).

[4] Following the manufacturer's instructions, bake the clay in the toaster oven, and allow it to cool completely. ●



DESIGNER'S NOTES:

- To string bobbin beads into a necklace: Make polymer clay disks or beads to place between the bobbin beads, and string them on cord that is thick enough to fill at least half of the bobbin hole.
- For an exact oven temperature, use an oven thermometer. You can also bake your clay in a home oven or convection oven.

*Dotty McMillan likes to turn ordinary objects into extraordinary items. A box of bobbins from her daughter, along with the polymer clay work of Cynthia Toops, led her to make hundreds of polymer clay beads with different designs. For the past 18 years, her work has appeared in numerous galleries, art and craft magazines, and books. She is a member of three polymer clay guilds, teaches around the U.S., and is the author of *Creative Ways with Polymer Clay* and *Artful Ways with Polymer Clay*. In addition to her work with polymer clay, she is an author under the name Dorothy McMillan. Contact her by e-mail at dmcmillan01@earthlink.net.*



Rock collector

String pyrite chunks, lava lentils, and faceted blue goldstone for a necklace that will capture the eye of an aspiring geologist.

by Tea Benduhn

step by step

[1] On a 2-in. (5 cm) head pin, string the largest of the 10–15 mm pyrite nuggets. Make a plain loop (Basics, p. 98) at the end of the head pin.

[2] Repeat step 1 twice on two 1½-in. (3.8 cm) head pins using the remaining pyrite nuggets.

[3] Cut an 18-in. (46 cm) piece of beading wire. String a crimp bead and half of the clasp. Go back through the crimp bead, and crimp it (Basics).

[4] Over both ends of wire, string 4 x 6 mm faceted blue goldstone beads until the short end of the

wire is covered. Over the remaining wire, continue stringing 4 x 6 mms for a total of 25.

[5] String three 18–20 mm lentil beads, the loop of a 1½-in. (3.8 cm) head pin, a lentil, the loop of the 2-in. (5 cm) head pin, a lentil, the loop of a 1½-in. (3.8 cm) head pin, three lentils, and 25 4 x 6 mms.

[6] String a crimp bead and the remaining half of the clasp. Go back through the crimp bead and a few 4 x 6 mms. Crimp the crimp bead, and trim the excess wire.

[7] Using crimping pliers, close crimp covers over the crimps. ◻

materials

necklace 15 in. (38 cm)

- 8 18–20 mm lava lentil beads (Fire Mountain Gems and Beads, 800-355-2137, firemountaingems.com)
- 3 10–15 mm pyrite nuggets (Fire Mountain Gems and Beads)
- 50 4 x 6 mm faceted blue goldstone beads
- clasp
- 2-in. (5 cm) head pin

- 2 1½-in. (3.8 cm) head pins
- 2 crimp beads
- 2 crimp covers
- flexible beading wire, .018
- chainnose pliers
- crimping pliers
- roundnose pliers
- wire cutters

To find a bead store, visit BeadShopFinder.com.

Tea Benduhn is an associate editor at *Bead&Button* magazine. Contact her at tbenduhn@beadandbutton.com.



THREAD AND KNOTS

Adding thread

To add a thread, sew into the beadwork several rows prior to the point where the last bead was added. Sew through the beadwork, following the thread path of the stitch. Tie a few half-hitch knots (see Half-hitch knot) between beads, and exit where the last stitch ended.

Conditioning thread

Use either beeswax or microcrystalline wax (not candle wax or paraffin) or Thread Heaven to condition nylon thread. Wax smooths the nylon fibers and adds tackiness that will stiffen your beadwork slightly. Thread Heaven adds a static charge that causes the thread to repel itself, so don't use it with doubled thread. Stretch the thread, then pull it through the conditioner.

Ending thread

To end a thread, sew back into the beadwork, following the existing thread path and tying two or three half-hitch knots (see Half-hitch knot) between beads as you go. Change directions as you sew so the thread crosses itself. Sew through a few beads after the last knot, and trim the thread.

Half-hitch knot

Pass the needle under the thread between two beads. A loop will form as you pull the thread through. Cross back over the thread between the beads, sew through the loop, and pull gently to draw the knot into the beadwork.



Overhand knot

Make a loop with the thread. Pull the tail through the loop, and tighten.



Square knot

[1] Cross the left-hand end of the thread over the right, and bring it under and back up.

[2] Cross the end that is now on the right over the left, go through the loop, and pull both ends to tighten.



Stop bead

Use a stop bead to secure beads temporarily when you begin stitching. Choose a bead that is distinctly different from the beads in your project. String the stop bead, and sew through it again in the same direction. If desired, sew through it one more time for added security.



POLYMER CLAY

Conditioning polymer

Conditioning softens clay, making it easy to roll and mold. Knead the clay in your hands, or roll it through a pasta machine 10 times. The clay will be soft and slightly warm when conditioned.

STITCHES

Beaded backstitch



To stitch a line of beads, come up through the fabric from the wrong side. Pick up three beads. Place the thread where the beads will go, and sew through the fabric right after the third bead. Come up between the second and third beads, and go through the third bead again. Pick up three more beads, and repeat. For a tighter stitch, pick up only one or two beads at a time.

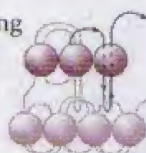
Brick stitch

[1] Begin with a ladder of beads (see Ladder stitch), and position the thread to exit the top of the last bead. The ends of each new row will be offset slightly from the previous row.

To work the typical method, which results in progressively decreasing rows, pick up two beads. Sew under the thread bridge between the second and third beads in the previous row from back to front. Sew up through the second bead added, down through the first bead, and back up through the second bead.



[2] For the row's remaining stitches, pick up one bead per stitch. Sew under the next thread bridge in the previous row from back to front, and sew back up through the new bead. The last stitch in the row will be positioned above the last two beads in the row below, and the row will be one bead shorter than the previous row.



To increase at the end of the row, add a second stitch to the final thread bridge in the row.



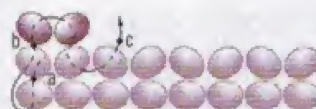
Herringbone stitch

Flat

[1] Start with an even number of beads stitched into a ladder (see Ladder stitch). Turn the ladder, if necessary, so your thread exits the end bead pointing up.



[2] Pick up two beads, and sew down through the next bead in the ladder (a-b). Sew up through the third bead in the ladder, pick up two beads, and sew down through the fourth bead (b-c). Repeat across the ladder.

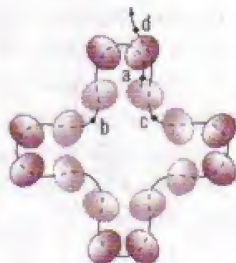


[3] To make a turn, sew down through the end bead in the previous row and back through the last bead of the pair you just added (a-b). Pick up two beads, sew down through the next bead in the previous row, and sew up through the following bead (b-c). Continue adding

pairs of beads across the row. You may choose to hide the edge thread by picking up an accent or smaller bead before you sew back through the last bead of the pair you just added.

Tubular

[1] Stitch a ladder (see Ladder stitch) with an even number of beads, and form it into a ring. Your thread should exit the top of a bead.



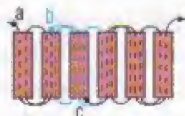
[2] Pick up two beads, and sew through the next bead in the previous round (a-b). Sew up through the next bead, and repeat around the ring to complete the round (b-c). To step up, sew up through the first bead in the previous round and the first bead added in the new round (c-d).

[3] Continue adding two beads per stitch. As you work, snug up the beads to form a tube, and step up at the end of each round until your rope is the desired length.

Ladder stitch

Traditional method

[1] Pick up two beads, and sew through them both again (a-b).



[2] Add subsequent beads by picking up one bead, sewing through the previous bead, and then sewing through the new bead (b-c). Continue for the desired length.

This technique produces uneven tension which you can easily correct by zigzagging back through the beads in the opposite direction.



Alternative method

[1] Pick up all the beads you need to reach the length your pattern requires. Fold the last two beads so

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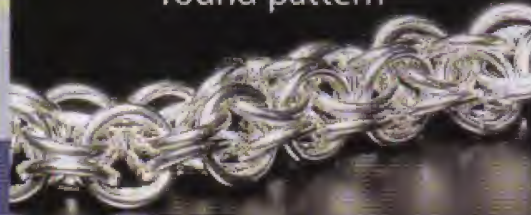


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Basics

they are parallel, and sew through the second-to-last bead again in the same direction (a-b).

[2] Fold the next loose bead so it sits parallel to the previous bead in the ladder, and



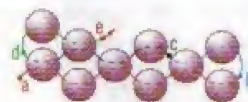
sew through the loose bead in the same direction (a-b). Continue sewing back through each bead until you exit the last bead of the ladder.

Forming a ring

If you are working in tubular brick or herringbone stitch, form your ladder into a ring to provide a base for the new technique: With your thread exiting the last bead in the ladder, sew through the first bead and then through the last bead again.

Peyote stitch

Flat even-count



[1] Pick up an even number of beads (a-b). These beads will shift to form the first two rows.

[2] To begin row 3, pick up a bead, skip the last bead strung in the previous step, and sew through the next bead in the opposite direction (b-c). For each stitch, pick up a bead, skip a bead in the previous row, and sew through the next bead, exiting the first bead strung (c-d). The beads added in this row are higher than the previous rows and are referred to as "up-beads."

[3] For each stitch in subsequent rows, pick up a bead, and sew through the next up-bead in the previous row (d-e). To count peyote stitch rows, count the total number of beads along both straight edges.

Flat odd-count

Odd-count peyote is the same as even-count peyote, except for the turn on odd-numbered rows, where

the last bead of the row can't be attached in the usual way because there is no up-bead to sew through.

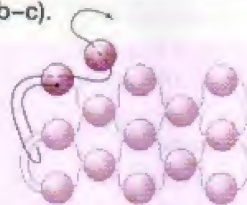
Work the traditional odd-row turn as follows:

[1] Begin as for flat even-count peyote, but pick up an odd number of beads. Work row 3 as in even-count, stopping before adding the last two beads.

[2] Work a figure-8 turn at the end of row 3: Pick up the next-to-last bead (#7), and sew through #2, then #1 (a-b). Pick up the last bead of the row (#8), and sew through #2, #3, #7, #2, #1, and #8 (b-c).

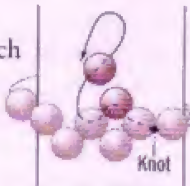


[3] You can work this turn at the end of each odd-numbered row, but this edge will be stiffer than the other. Instead, in subsequent odd-numbered rows, pick up the last bead of the row, then sew under the thread bridge immediately below. Sew back through the last bead added to begin the next row.



Tubular

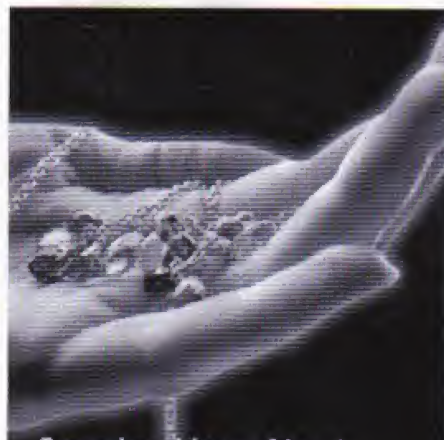
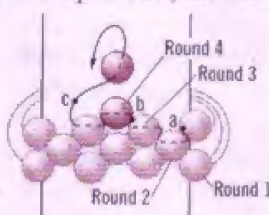
Tubular peyote stitch follows the same stitching pattern as flat peyote, but instead of sewing back and forth, you work in rounds.



[1] Start with an even number of beads in a ring.

[2] Sew through the first bead in the ring. Pick up a bead, skip a bead in the ring, and sew through the next bead. Repeat to complete the round.

[3] You need to step up to be in position for the next round. Sew through the first bead added in round 3 (a-b). Pick up a bead, and sew through the



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April 23-24-25	- Cincinnati, OH:	Crown Plaza Hotel/ Blue Ash
May 1-2	- Indianapolis, IN	Visit Our Website
May 15-16	- Memphis, TN	Agri Center International
May 22-23	- Lexington, KY	Lexington Convention Ctr
June 4-5-6	- West Palm Beach, FL	Marriott Hotel
June 12-13	- Birmingham, AL	Pelham Civic Center
Jun 19-20	- Jacksonville, FL	Check Our Website
June 26-27	- Pensacola, FL	Pensacola Civic Center
July 10-11	- Atlanta, GA:	DoubleTree Hotel- Roswell
July 16-17-18	- Nashville, TN:	TN State Fair Ground
July 30-31	- Cincinnati, OH:	Crown Plaza Hotel/ Blue Ash
Aug 7-8	- Asheville, NC:	DoubleTree Hotel/ Biltmore
Aug 14-15	- Raleigh, NC	See Our Web Site
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Aug 27-28-29	- West Palm Beach, FL	Marriott Hotel
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Basics

Circular

Circular peyote is also worked in continuous rounds like tubular peyote, but the rounds stay flat and radiate outward from the center as a result of increases or using larger beads. If the rounds do not increase, the edges will curve upward.

Decrease

[1] At the point of decrease, go through two beads in the previous row.



[2] In the next row, when you reach the two-bead space, pick up one bead.



Increase

At the point of increase, pick up two beads instead of one. Sew through the next bead.



When you reach the two beads in the next row, sew through the first bead, pick up a bead, and sew through the second bead.



Zippering up or joining

To join two sections of a flat peyote piece invisibly, match up the two pieces so the end rows fit together. "Zip up" the pieces by zigzagging through the up-beads on both ends.



Right-angle weave

[1] To start the first row of right-angle weave, pick up four beads, and tie them into a ring. Sew



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through the first three beads again.
[2] Pick up three beads. Sew through the last bead of the previous ring (a-b), and continue through the first two beads picked up in this stitch (b-c).
[3] Continue adding three beads per stitch until the first row is the desired length. You are sewing rings in a figure-8 pattern, alternating direction with each stitch.



Square stitch



[1] String all the beads needed for the first row, then pick up the first bead of the second row. Sew through the last bead of the first row and the first bead of the second row again. The new bead sits on top of the bead in the previous row, and the holes are parallel.



[2] Pick up the second bead of row 2, and sew through the next bead in row 1 and the new bead in row 2. Repeat this step for the entire row.

WIRE TECHNIQUES

Crimping

Use crimp beads to secure flexible beading wire. Slide the crimp bead into place, and squeeze it firmly with chainnose pliers to flatten it. For a more finished look, use crimping pliers:

[1] Position the crimp bead in the hole that is closest to the handle of the crimping pliers.



[2] Holding the wires apart, squeeze the pliers to compress the crimp



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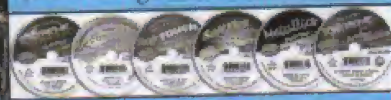
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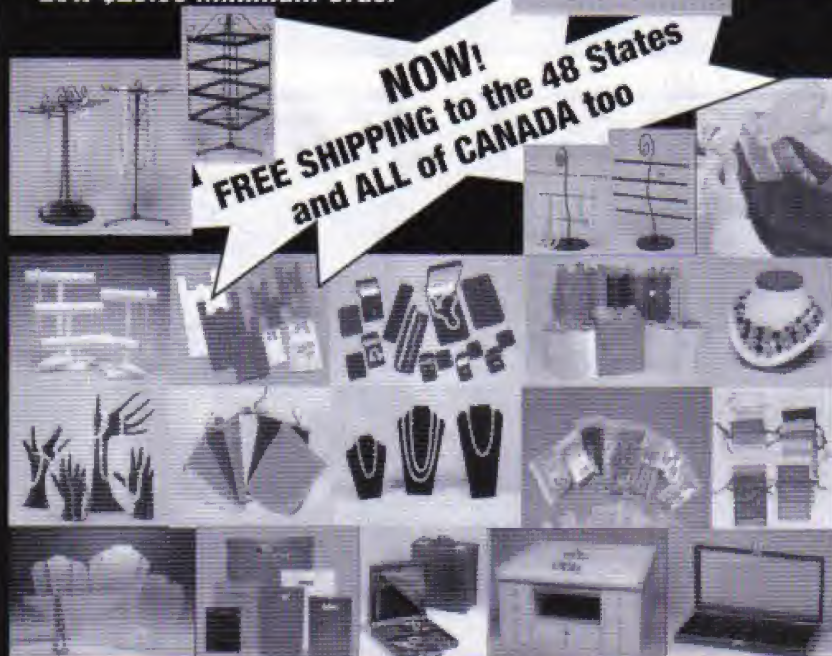
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Basics

bead, making sure one wire is on each side of the dent.

[3] Place the crimp bead in the front hole of the pliers, and position it so the dent is facing the tips of the pliers. Squeeze the pliers to fold the crimp in half.

[4] Tug on the wires to ensure that the crimp is secure.



Loops and jump rings: opening and closing

[1] Hold a loop or a jump ring with two pairs of pliers.

[2] To open the loop or jump ring, bring the tips of one pair of pliers toward you, and push the tips of the other pair away from you. Reverse the steps to close the open loop or jump ring.



Loops, plain

[1] Using chainnose pliers, make a right-angle bend approximately 1/4 in. (6 mm) from the end of the wire.

[2] Grip the tip of the wire with roundnose pliers. Press downward slightly, and rotate the wire into a loop. The closer to the tip of the roundnose pliers that you work, the smaller the loop will be.

[3] Let go, then grip the loop at the same place on the pliers, and keep turning to close the loop.



Loops, wrapped

[1] Using chainnose pliers, make a right-angle bend approximately 1 1/4 in. (3.2 cm) from the end of the wire.

[2] Position the jaws of the roundnose pliers in the bend.



[3] Curve the short end of the wire over the top jaw of the roundnose pliers.

[4] Reposition the pliers so the lower jaw fits snugly in the loop. Curve the wire downward around the bottom jaw of the pliers. This is the first half of a wrapped loop.



[5] To complete the wraps, grasp the top of the loop with chainnose pliers.

[6] Wrap the wire around the stem two or three times. Trim the excess wire, and gently press the cut end close to the wraps with chainnose pliers. •



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